

THE MAGAZINE OF MOTION PICTURE & TELEVISION MUSIC APPRECIATION

Volume 2, Number 5 • \$3.95

# FILM SCORE

M O N T H L Y

ASCAP and BMI  
Award Dinner  
Photo Spreads

**SUMMER  
MOVIES  
Go**

**KA-POW!**

**Batman & Robin**  
Elliot Goldenthal Speaks

**Con Air & Speed 2**  
Cruising with Mark Mancina

**The Lost World  
The Fifth Element**  
Reviews That Are More  
Interesting Than the Movies

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# FILM SCORE

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## Speeding Batman Control

I went away for a week, and when I came back realized the horrible truth that I was going to have an issue spotlighting the two most fan-detested movies of the summer: *Batman and Robin*



At the BMI Awards: Mark Mancina, Lukas Kendall, and Basil Poledouris

and *Speed 2: Cruise Control*.

At least the composer interviews are pretty interesting.

This year is fascinating in the sheer number of "event" pictures, some of which are already giving way. There are powerful forces driving the future of movies: the dominance of market research; the imminent plateauing of do-anything special effects; the fragmentation of the audience into different class/cultures simultaneous to everyone being absorbed into a "top 40" mind-set. Remember, Dr. Evil, "There is no world anymore, only corporations!" Over the next few years there will be some interesting films, and massively profitable ones when people take mainstream genres and special effects, and put some texture and characters (and better, less-is-more music!) back into them. Said movies will not have numbers, or the phrase "and [partner]," after the titles. (Except for the next *Star Wars* films, which can have any titles George Lucas wants.)

**T**he annual awards dinners for ASCAP (American Society for Composers, Authors and Publishers) and BMI were great fun. These organizations collect performance royalties for composers any time a piece of music is used in film, television, or concert, and once a year they have respective gala dinners to honor their most performed musicians. The awards are not given on merit, but solely on volume, which in a way is lame, but also fair—if you didn't win anything, it's not the organization's fault.

This month we have big photo spreads for each dinner. First of all, I've been told to put lots of photographs in the magazine, because people like to see their picture in print (er, above), unless they are picking their nose or holding a vat of booze or whatever, and this way they will like the magazine. But more importantly, it ain't easy to find out what some of these composers look like! Even when selecting photos to use this issue, I was like, "Oh, that's Richard Sherman! And that's Paul Buckmaster!"

As fans I think we all remember the first time we saw a picture of Jerry Goldsmith, Lalo Schiffrin, David Raksin, etc. You know, not to stalk anyone, just out of curiosity. So enjoy the pics, courtesy ASCAP and BMI and their fine professional photographers.

**-Lukas Kendall**

# FILM SCORE

M O N T H L Y

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## News & Information

*Conspiracy Theory* is about a New York City cab driver who is obsessed with some woman, mentally unstable, and full of paranoid ideas. In other words, Travis Bickle is now the hero of an action thriller. Heaven help us.

### New Books

PineTree press has issued a new book by Roger Hall, *A Guide to Film Music: Film Songs and Film Scores*, covering both songs and underscores over the history of film. It includes complete Academy Award music winners 1934-1994, and an extensive filmography and bibliography. The guide is accompanied by a choice of audio tapes from the author's radio appearance. Write Roger Hall, 235 Prospect Street, Stoughton MA 02072-4163; MusBuff@aol.com.

Due this October from Amadeus Press is *The Last Prodigy: Korngold*, a biography of the composer by Brendan Carroll. Advance orders can be taken at 1-800-327-5680 (503-227-2878), or write Amadeus Press at 133 SW 2nd Ave Suite 450, Portland OR 97204.

*Hollywood Rhapsody: Film Music and Its Makers 1900-1975* is a new overview by Gary Marmorstein coming from Schirmer in November (ISBN 0-02-864595-2, 400 pages, \$30). Schirmer's order line is 1-800-323-7445.

The new edition of *Projections*, the annual French/British digest,

includes an 11-page interview with Bebe Barron about her electronic score, co-composed with husband Louis, to 1956's *Forbidden Planet*. (*Projections* 7, edited by John Boorman and Walter Donohue, Faber and Faber, ISBN 0-571-19033-2, 308 pages.)

### Society

The Franz Waxman/Ray Heindorf Society is dedicated to the memory of the late composers. It is free to join; contact Malcolm James at 8 Monks Rd, Windsor, Berkshire SL4 4PE, England, mal-james@dircon.co.uk. Malcolm will gladly answer all questions and letters about Franz Waxman.

### Exhibit

"Music for the Cinema" is a display running through September 27 in the Music Division on the third floor of The New York Public Library for the Performing Arts, Lincoln Center. Among the materials presented: *Commandos Strike at Dawn* (1943, Louis Gruenberg), *It's a Pleasure* (1945, Arthur Lange), *The North Star* (1943, Aaron Copland), *When a Man Loves* (1927, Henry Hadley) and *Love Happy* (1949, Ann Ronell); early material by well known composers: a Korngold operetta, a radio score by Bernard Herrmann, and ballets by Max Steiner and Victor Young; and John Cage's score and materials for the documentary *Works of Calder* (1950). The exhibit has been organized by Robert Kosovsky.

### Event

The 24th Flanders International Film Festival, Ghent, Belgium will include a concert of film music (see listings), panels, silent films with live music, and the presentation of the Georges Delerue Prize for Best Composer. It's October 7-19, 1997; write the Festival at 1104 Kortrijksesteenweb, B-9051 Ghent, Belgium; ph: 32-9-242-80-60; fax: 32-9-221-90-74, filmfestival@glo.be; web site: www.rug.ac.be/filmfestival.

### DVD

Warner Bros.' new DVD of *Mars Attacks!* features the complete Danny Elfman score isolated on one of the alternate audio tracks—72 minutes in all, longer than the CD. This is the first of hopefully many DVDs to be done this way.

### Recent/Upcoming Releases

The answer is unfortunately no: there are currently no plans for a score album to *Men in Black* (Danny Elfman). The song album does have two Elfman cuts. There will be a *Contact* CD on Warner Bros. of all Alan Silvestri score (45 minutes) after the film is released.

Restless Records is issuing *L.A. Confidential* in late August, with two tracks by Jerry Goldsmith—a newly written "main title" for a fictitious '50s cop show, and the closing score cue. Restless has prepared a promo version of the upcoming album (RPRO-102) with full packaging and liner notes by director Curtis Hanson.

The Razor & Tie label has issued *The Producers* (1968 Mel Brooks classic, John Morris, music and dialogue). *The Wiz* (1978, Diana Ross, Michael Jackson) was reportedly to come out on a 2CD set from MCA on July 15.

Laserlight, a division of Delta Music, has issued seven soundtrack albums at budget prices: *Bleeding Hearts* (Stanley Clarke, jazz score), *Butterfly* (Morricone, Pia Zadora film), *Cherry, Harry & Raquel* (William Loose, Russ Meyer film), *Fake Out* (Arthur B. Rubenstein, Pia Zadora again), *Gaby, A True Story* (Maurice Jarre), *Hundra* (Morricone), and *Vixen* (William Loose, Russ Meyer film). They do not have any further soundtrack plans at this time.

East/West in France (a division of Warner Bros.) has issued a 34-minute CD of Maurice Jarre's symphonic score to *Le Jour et la Nuit* (0630 18006-2). This is Jarre's first French film since 1964.

Empire Music Group is now distributing in the U.S. 18 CDs on the Great Movie Themes label from Italy, featuring original soundtracks from vintage Hollywood musicals. Headliners include: *Anchors Aweigh*, *Show Boat*, *Singin' in the Rain*, *Fred Astaire* (scores by Irving Berlin and Jerome Kern), *Frank Sinatra* (songs from non-Sinatra films), *As Time Goes By* and more.

Deutsche Grammophon has released a new recording of Erich Wolfgang Korngold's *Symphony* (Andre Previn cond. London Symphony Orchestra). DG is working on new recordings for 1998, titles not yet announced.

## FILM SCORE MONTHLY

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### STAFF

**Editor** Lukas Kendall  
**Contributors** Doug Adams, John Bender, Oscar Benjamin, Jeff Bond, Dave Buzan, Jean-Michel Cavrois, Tom DeMarry, Evin Grant, Iain Herries, Jack H. Lee, Tom Linehan, Guy McKane, Daniel Schweiger, Dr. Robert L. Smith, Uwe Sperlich, Raymond Tuttle, Jesus Weinstein.  
**Design** Joe Sikoryak  
**Quote of the Month**  
 "Give me freedom or give me money." -Basil Poledouris 7/97

### CONTACT INFO

**Mail** 5967 Chula Vista Way #7  
 Los Angeles CA 90068  
**Phone** 213-464-7919  
**Fax** 213-464-5916  
**e-mail** Lukas@filmscoremonthly.com

### The Soundtrack Handbook

Is a six-page listing of mail order dealers, books, societies, etc. It is sent automatically to all subscribers or to anyone upon request.

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### FILMS IN RELEASE

Title	Composer	Record Label
Austin Powers	George S. Clinton	Hollywood
Batman and Robin	Elliot Goldenthal	Warner Sunset
Brosed Off	Trevor Jones	RCA Victor
Con Air	M. Mancina, T. Rabin	Hollywood
Face/Off	John Powell	Hollywood
For Roseanna	Trevor Jones	RCA Victor
Head Above Water	Christopher Young	promo only
Hercules	Alan Menken	Walt Disney
The Last World	John Williams	MCA
Love! Valour! Compassion	Harold Wheeler	London
Men in Black	Danny Elfman	Sony
My Best Friend's Wedding	James N. Howard	Work
Out to Sea	David Newman	Milan
Speed 2: Cruise Control	Mark Mancina	Virgin
Ulee's Gold	Charles Engstrom	
Wild America	Joel McNeely	Edel America

Albums are song compilations more often than not.

### Obituary

George Lessner died May 12 at his home in New Rochelle, NY, at the age of 92. The Hungarian-born composer studied with Kodaly and Bartók, moved to the U.S. at the age of 26, and wrote scores for Deanna Durbin films and Walter Lantz cartoons; the musical *Sleepy Hollow* (1948); TV's "The Billy Rose Show"; and a one-act opera for NBC radio, "The Nightengale and the Rose" (1942).



## Record Label Round-Up

### DRG

Due September 15 is *The Ennio Morricone Singles Collection* (2CD set, 1970-1981 material from 45 rpm singles). Also forthcoming is *A Luciano Visconte Double Feature* (one disc).

### Fifth Continent

Due late 1997 are *The Night Digger* (Herrmann) and *The Best Years of Our Lives* (Friedhofer, expanded), remastered in DTS 5.1 Digital Surround. These will be released through DTS outlets and not Fifth Continent's normal record distributors.

### GNP/Crescendo

Due fall: a *Godzilla* compilation of original tracks, and *Greatest Sci-Fi Hits Volume 4* (Neil Norman and His Cosmic Orchestra).

### Hollywood

Aug. 12: *G.I. Jane* (Trevor Jones, various).

### Intrada

Forthcoming is *Last Stand at Sabre River* (David Shire, TNT Tom Selleck western, symphonic). Intrada is presently gearing up for more projects in the Excalibur series of new recordings. Write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333; intradanet@aol.com.

### JOS

Upcoming on John Scott's personal label: 20,000 *Leagues Under the Sea* (TV, not the Michael Caine), *The Mill on the Floss*. Due later on is *The Scarlet Tunic*.

### Koch

Due October: an Erich Wolfgang Korngold film music album (*Juarez, The Sea Wolf, The Sea Hawk, Elizabeth and Essex*); out early next year is a Miklós Rózsa concert album (cello concerto and piano concerto). These were recently recorded in New Zealand.

### Marco Polo

The next John Morgan/William Stromberg reconstructed/conducted albums are coming out: late August: Bernard Herrmann (*Garden of Evil, Prince of Players*). September: Alfred Newman (*Hunchback of Notre Dame, Beau Geste, All About Eve*). October: Max Steiner: complete *King Kong*. Marco Polo will also issue a low-cost sampler of their existing film music albums. Due 1998: Philip Sainton's *Moby Dick* (1956); Victor Young: *The Uninvited, Gulliver's Travels* (1939), *Bright Leaf, The Greatest Show on Earth*.

### MCA

*Eve's Bayou* (songs and Terence Blanchard score) will be out in November.

## UPCOMING MOVIES

**Air Force One Hijacked:** Randy Newman was dismissed from *Air Force One* halfway through recording his score. Jerry Goldsmith was tapped to rescore the film in a mere three weeks, with Joel McNeely hired to provide around 20 minutes of "additional music." (The composer's son Joel Goldsmith was busy on other projects.) Goldsmith receives the sole opening-titles music credit, and McNeely will be noted in the closing titles.

Danny Elfman penned the theme for the new HBO series, *Perversions of Science*, a *Tales from the Crypt*-style series from the same producers.

Sheryl Crow will likely perform the title song for the next James Bond film, *Tomorrow Never Dies*.

MARK ADLER: *Stormin' Ernest*.

DAVID ARNOLD: *Tomorrow Never Dies* (James Bond), *Godzilla* (Emmerich/Devlin), *A Life Less Ordinary* (d. Danny Boyle).

LUIS BACALOV: *Polish Wedding*, *B. Monkey*.

ANGELO BADALAMENTI: *The Blood Oranges* (d. Philip Hays).

DANNY BARNES: *The Newton Boys* (d. Linklater, with music by Barnes's band, *The Bad Livers*).

JOHN BARRY: *To Love and Be Loved* (formerly *Amy Foster*), *Goodbye Love*, *The Horse Whisperer* (Robert Redford).

MARCO BELTRAMI: *Mimic* (horror), *Scream 2*.

RICHARD RODNEY BENNETT: *Swann* (d. Anna Benson Gyles), *Sweeney Todd* (d. John Schlesinger).

DAVID BERGEAUD: *Prince Valiant* (Paramount).

ELMER BERNSTEIN: *Hoodlum* (gangsters), *The Rainmaker* (Grisham, d. Coppola).

TERENCE BLANCHARD: *Eve's Bayou*.

SIMON BOSWELL: *Photographing Fairies*, *American Perfekt*, *Dad Savage*, *Perdita Durango*.

BRUCE BROUGHTON: *Simple Wish*, *Fantasia Continues*, *Krippendorf's Tribe* (Disney).

PAUL BUCKMASTER: *Most Wanted* (New Line), *The Maker* (Matthew Modine, d. Tim Hunter).

CARTER BURWELL: *Conspiracy Theory* (Mel Gibson, Julia Roberts), *Big Lebowski* (Coen Bros.), *Picture Perfect*, *Jackal* (Bruce Willis).

GEORGE CLINTON: *Mortal Kombat: Annihilation*.

RAY COLCORD: *Heartwood* (Jason Robards).

ERIC COVIN: *Setting Son* (d. Lisa Satriano).

STEWART COPELAND: *Four Days in September*, *Little Boy Blue*, *The Big Red*, *Good Burger*.

JOHN CORIGLIANO: *The Red Violin* (from makers of *32 Short Films About Glenn Gould*).

CHUCK D: *An Allan Smithee Film*.

MYCHAEL DAINA: *Ice Storm*, *The Substitute II*.

JOHN DEBNEY: *I Know What You Did Last Summer* (stalkers).

JOE DELIA: *The Blackout*.

ALEXANDRE DESPLAT: *The Avengers* (U.K.).

GARY DeMICHELE: *Ship of Fools* (d. Stanley Tucci, Campbell Scott).

PATRICK DOYLE: *Great Expectations* (d. Cuarón).

ANNE DUDLEY: *The Full Monty*.

RANDY EDELMAN: *Leave It to Beaver*.

CLIFF EIDELMAN: *Free Willy 3: The Rescue*.

DANNY ELFMAN: *Flubber*, *Superman* (d. Tim

Burton), *Good Will Hunting* (d. Gus Van Sant), *Revenant* (d. Richard Elman, vampires).

STEPHEN ENDELMAN: *Kicked in the Head*, *Shakespeare's Sister*.

GEORGE FENTON: *Courtesan* (formerly *Venice*), *Object of My Affections* (Jennifer Aniston).

FRANK FITZPATRICK: *Players Club*.

NICK FLEETWOOD: *14 Palms*.

BRUCE FOWLER: *Mousehunt* (Dreamworks).

DAVID MICHAEL FRANK: *A Kid in Aladdin's Court*, *Cosmic Voyage*, *The Prince*, *Perfect Target*.

JOHN FRIZZELL: *Alien: Resurrection*.

RICHARD GIBBS: *Music from Another Room*.

PHILIP GLASS: *Bent*.

NICK GLENWIE-SMITH: *Home Alone 3*, *Fire Down Below* (Seagal).

ELLIOT GOLDENTHAL: *The Butcher Boy* (d. Jordan).

JERRY GOLDSMITH: *Air Force One* (Harrison Ford), *L.A. Confidential* (d. Curtis Hanson, '50s period), *Deep Rising*, *The Edge* (formerly *Bookworm*), *Lost in Space* (d. Stephen Hopkins).

JOEL GOLDSMITH: *Kull the Conqueror* (Kevin Sorbo), *StarGate* (new TV series), *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith).

LARRY GROUPE: *Storm of the Heart*, *Sinners*.

CHRIS HAJIAN: *Chairman of the Board* (Carrot Top).

MICKEY HART (from Grateful Dead): *Criminal Intent* (Tupac Shakur).

RICHARD HARTLEY: *Playing God* (David Duchovny), *A Thousand Acres* (Michelle Pfeiffer, Jessica Lange), *Curtain Call* (U.K.).

RICHARD HARVEY: *Jane Eyre* (U.K.).

LEE HOLDRIDGE: *Family Plan* (Leslie Nielsen), *The Long Way Home* (Holocaust documentary), *The Secret of NIMH 2* (animated, MGM).

JAMES HORNOR: *Titanic* (solo vocals by Sissel Kyrkjebø), *Mighty Joe Young*, *The Mask of Zorro* (d. Martin Campbell).

JAMES NEWTON HOWARD: *Devil's Advocate*, *The Postman* (d. Kevin Costner).

SØREN HYLGAARD: *Island of Darkness*, *Skyggen* (The Shadow, Denmark), *The Other Side* (formerly *Hydrophobia*), *The Boy and the Lynx* (Finland/U.S.), *Help I'm a Fish* (with songs).

MARK ISHAM: *Afterglow*, *The Education of Little Tree* (d. Richard Friedenberg, period film), *Kiss the Girls* (serial killer drama).

TREYOR JONES: *G.I. Jane* (d. Ridley Scott, Demi Moore), *Dark City* (Alex Proyas), *Desperate Measures* (crazy Michael Keaton), *Lawn Dogs*, *Talk of Angels*, *The Mighty* (d. Peter Chelsom, Miramax, collaborating with Peter Gabriel).

JAN A.P. KACZMAREK: *Washington Square* (remake of *The Heiress*).

MICHAEL KAMEN: *Event Horizon* (sci-fi).

BRIAN KEANE: *Illtown* (d. Nick Gomez), *Stephen King's Night Flier* (d. Mark Pavic).

ROLFE KENT: *House of Yes* (Miramax).

WILLIAM KIDD: *The King and I* (Morgan Creek, animated).

HUMMIE MANN: *The Rescuers Part II*.

BRICE MARTIN: *Depths of Grace*, *Eating LA*.

DENNIS McCARTHY: *Letters from a Killer*.

JOEL McNEELY: *Virus*.

PETER RODGERS MELNICK: *The Only Thrill* (Sam Shepherd, Diane Keaton).

CYNTHIA MILLAR: *Digging to China* (d. Timothy Hutton, cond. Elmer Bernstein).

MIKE MILLS: *A Cool Dry Place* (Vince Vaughn, Joey Lauren Adams, with new song from Mills's band, R.E.M.).

PAUL MILLS: *Still Breathing* (d. Jim Robinson, Brendan Fraser).

ENNIO MORRICONE: *Lojita* (d. Adrian Lyne), *U-Turn* (d. Oliver Stone).

MARK MOTHERSBAUGH: *Best Men*, *Independence*.

DAVID NEWMAN: *Anastasia* (Fox, animated).

THOMAS NEWMAN: *Oscar and Lucinda*.

MICHAEL NYMAN: *Gattaca* (sci-fi, Uma Thurman).

JOHN OTTMAN: *Incognito* (d. John Badham), *The Apt Pupil* (d. Bryan Singer, Ottman also editor).

VAN DYKE PARKS: *Oliver Twist* (Disney, Richard Dreyfuss, Elijah Wood), *Barney: The Movie*.

JEAN-CLAUDE PETIT: *Beaumarchais*, *Insolent*.

NICHOLAS PIKE: *Warrior of Waverly Street*.

BASIL POLEDOURIS: *Going West in America* (action), *Starship Troopers* (d. Paul Verhoeven).

RACHEL PORTMAN: *Home Fries*, *Beloved* (Jonathan Demme), *Legend of Mulan* (Disney animated).

GRAEME REVELL: *Spawn*, *Suicide Kings*, *Chinese Box*.

J. PETER ROBINSON: *Firestorm* (Fox).

WILLIAM ROSS: *A Smile Like Yours*.

PHILIPPE SARDE: *Mad City* (replacing T. Newman).

LALO SCHIFRIN: *Money Talks* (action/comedy, '70s style score, New Line), *Something to Believe In* (love story), *Tango*.

JOHN SCOTT: *The Scarlet Tunic*.

MARC SHAIMAN: *In and Out*, *George of the Jungle*.

HOWARD SHORE: *The Game* (d. David Fincher), *Copland* (Sylvester Stallone).

ALAN SILVESTRI: *Contact* (d. Zemeckis), *Tarzan: The Animated Movie* (Disney).

MARK SNOW: *Blackwood* (X-Files movie).

FREDERIC TALGORN: *Story of Monty Spinneratz*.

MICHAEL TAVERA: *Mr. Magoo* (Leslie Nielsen), *Rocket Man* (Disney).

CHRISTOPHER TYNG: *Bring Me the Head of Mavis Davis* (UK black comedy).

C.J. VANSTON: *Edwards and Hunt*.

WENDY & LISA: *Soul Food*.

MERYYN WARREN: *Steel*, *The Kiss* (Jersey Films, Danny Devito/Queen Latifah).

DAVID WILLIAMS: *The Prophecy II* (horror).

JOHN WILLIAMS: *Seven Years in Tibet* (Brad Pitt), *Amistad* (d. Steven Spielberg), *Saving Private Ryan* (Spielberg).

PATRICK WILLIAMS: *Julian Po* (Christian Slater).

DEBBIE WISEMAN: *Wilde* (film about Oscar Wilde).

PETER WOLF: *The Fearless Four* (animated).

GABRIEL YARED: *Les Misérables*.

CHRISTOPHER YOUNG: *Kilnarin* (thriller), *Watch That Man* (Bill Murray spy spoof), *The Flood*.

HANS ZIMMER: *Prince of Egypt* (animated musical), *The Peacemaker* (Nicole Kidman, George Clooney, Dreamworks), *Old Friends*.

**Composers, Filmmakers and Fans:** Every effort is taken to ensure accuracy in these listings. In other words, we proofread them and hope they're not wrong. Your submissions and corrections as to current activities are greatly appreciated and will be acknowledged. Call, write, fax or E-mail!

## Milan

August 26: *The Bandwagon* (indie rock, Circus Monkey). September 16: *Playing God* (D. Duchovny movie, various industrial). October: *Most Wanted* (Keenan Ivory Wayans film).

## Pendulum

*Cocoon* (James Horner, 1985) is set for late July. Due in August is *Clash of the Titans* (Laurence Rosenthal, 1981), with ten previously unreleased minutes. Due Sept. is a CD reissue of *Big Top Pee Wee* (Danny Elfman, 1988).

## Play It Again

A fourth volume of British TV themes is planned for Christmas. Play It Again's 2CD set of rare John Barry arrangements from 1959-64 is in legal delays, which may hold up the book by Geoff Leonard and Pete Walker, *The Music of John Barry*, tentatively planned for September. See [www.auracle.com/pia](http://www.auracle.com/pia).

## PolyGram

*The Game* (Howard Shore) will be out on London in September. Upcoming on Verve: Sept.: *Going All the Way* (various); November: *One Night Stand* (Mike Figgis, Nina Simone).

## Premier

Planned for November is a long-awaited CD of *The Manchurian Candidate* (1962). Composer David Amram is producing the album from the original soundtrack recording.

## RCA Italy/Legend

Many Italian releases produced by Sergio Bassetti are making their way to the U.S. On Screen: *The Damned* (Maurice Jarre, complete score), *The Deserter* (Piero Piccioni), *The Horror Wax Museum* (new Dario Argento film, Maurizio Abeni). RCA OST: *Il Vangelo Secondo Matteo* (Bacalov), *Ennio Morricone per Pier Paolo Pasolini, Prima della Rivoluzione/Un Uomo a Meta'* (Morricone), *Spasmo/Cosa Avete Fatto a Solange* (Morricone). On Life: *Un Inverno Freddo Freddo* (Claudio Cimpanelli, new film, 300 copy promo only). Forthcoming on Legend are two Nino Rota scores: *Toby Dammit* and *The Taming of the Shrew*.

## Retrograde

Due in late July from FSM's label is *Deadfall* (John Barry, 1968, first CD release). See ordering information on inside front cover.

## Rhino

July 29: *Fred Astaire at M-G-M* (2CD set), *Dramatic Scores* (compilation). August 19: *Wild Style* (1982 hip-hop documentary), *Hank Williams, Jr.: Your Cheatin' Heart* (1964 biopic), *Lolita* (1962, Bob Harris/Nelson Riddle). September 16: *Zabriskie Point* (1970 rock soundtrack). See [www.rhino.com](http://www.rhino.com).

## Silva Screen

Silva Treasury has released two mid-priced compilations of compilations, *Hollywood Direc-*

*tor: Steven Spielberg, and War*. Due August: *Hollywood Heroes, Westerns, Thrillers, Hollywood Tough Guys, Horror and Sci-Fi*. These are aimed at non-fans who rent movies from the "new releases" wall at Blockbuster.

Due September are two mid-price albums in the U.S.: *Crimson Pirate: Swashbucklers of the Silver Screen* (including William Alwyn's *Crimson Pirate*, insurance company spoof from Monty Python's *Meaning of Life*), *The Mark of Zorro: Swordsmen of the Silver Screen* (including A. Newman's *Zorro*, Howard Blake's *The Duellists*, Mario Nascimbene's *The Swordsman of Siena*). In the U.K. these will be combined into one 2CD set called *Swashbucklers*.

## Sony Classical

July 29: *Cinema Serenade* (compilation, John Williams cond. Pittsburgh s.o. and Itzhak Perlman). Sept. 16: *Liberty!* (PBS documentary, Mark O'Connor, Richard Einhorn, James Taylor, Yo Yo Ma, Nashville Symphony).

Sony will release albums at the times of the films for *Titanic* (James Horner), *The Red Violin* (John Corigliano, violin solos by Joshua Bell), and *Seven Years in Tibet* (John Williams, cello solos by Yo Yo Ma). Also forthcoming is a newly recorded compilation, *Michael Kamen's Opus*, conducted by the composer.

Sony's expanded issue of *Star Trek: The Motion Picture* (Jerry Goldsmith) is still postponed due to delays in the approvals process with Paramount.

## CONCERTS

### Delaware: August 28

Delaware Sym., Wilmington; *The Sharkfighters* (Moross).

### Florida: August 28

Hernando Sym.; *Independence Day* (Arnold), *Romeo & Juliet* (Rota).

### Idaho: July 25, 26, August 3

Summer Fest, Boise; *The Furies*.

### Maine: October 18, 19

Portland s.o.; "Moon River."

### Maryland: August 2

Baltimore s.o.; *Mission: Impossible*.

### New York: August 9

Great Neck s.o.; *The Ten Commandments* (Bernstein).

### Oregon: August 2, 4

The Britt Festival, Medford; *The Generals* (Paton/MacArthur, Goldsmith), *The Natural* (R. Newman).

### Texas: September 26, 27, 28

Houston s.o.; *Captain from Castile* (Newman) and much more.

### Wisconsin: July 30

Wisconsin Chamber Orch., Madison; *Murder on the Orient Express* (Bennett).

### Canada: September 30

Orchestra Symphonique de Quebec City, Quebec City; *Lawrence of Arabia* (Jarre), Nino Rota Medley, *Concerto Macabre* from *Hangover Square* (Herrmann).

### France: July 27

Opera Bordeaux s.o.; *Lawrence of Arabia* (Jarre).

### Germany: August 2, 3

Schleswig-Holstein Music Festival; *Taxi Driver*, *Vertigo*, *Psycho* (Herrmann), *Rebecca* (Waxman).

### Japan: August 3

Kansai Phil. Orch., Sym. Hall, Osaka; *Star Trek: First Contact* (Goldsmith), *Great Escape* (Bernstein), *Shane* (V. Young), *Mission: Impossible* (Schiffrin), *Romeo & Juliet* (Rota), *Love Story* (Lai), *Lawrence of Arabia* (Jarre), *French Medley*.

### Switzerland: August 29

Gstaad Film Festival; *Man Who Knew Too Much*, *North by Northwest*, *Marnie* (Herrmann).

### Jerry Goldsmith in Pasadena

Jerry Goldsmith will conduct a

concert of film music in Pasadena, CA on August 2; see ad, p. 12. Program is music by Goldsmith as well as *All About Eve* (Newman), *Viva Zapata!* (North), *The Spirit of St. Louis* (Waxman), and "Parade of the Charioteers" from *Ben-Hur* (Rózsa).

### Hollywood Bowl Concerts

John Williams will conduct a 20th anniversary *Star Wars* concert on August 29 and 30. John Mauceri will conduct an all-20th Century Fox concert on September 20, which may have a television broadcast later in the year. Call 213-850-2000.

### Ghent Film Festival Concert

There will be a film music concert during the 24th Flanders International Film Festival, Ghent, Belgium on October 9. Cond. Dirk Brossé will demonstrate film-scoring techniques prior to the concert, to be performed by the BRTN Philharmonic Orchestra.

### Doyle, Tiomkin in Seville

The Seville, Spain Film Music

Festival will feature a concert of music by Patrick Doyle and Dimitri Tiomkin on November 6, conducted by Mark Watters. Tiomkin: *The Alamo*, *Fall of the Roman Empire*, *55 Days in Peking*, *Giant*, *Gunfight at the OK Corral*, *Guns of Navarone*, *High Noon*, *Red River*, *Strangers on a Train* and *Circus World*; Doyle: *Sense and Sensibility*, *Frankenstein*, *Hamlet*, *Great Expectations*. Much *Ado About Nothing* and *Henry V*.

### Schiffrin in Barcelona

Lalo Schiffrin will conduct the Orquestra Sinfonica de Barcelona in a film music concert on January 16, 17; music by Schiffrin, Williams, Mancini, Rota, Theodorakis, Morricone. See [www.obc.es/fr\\_tem.htm](http://www.obc.es/fr_tem.htm).

This is a list of concerts with film music pieces. Contact the orchestra's box office for more information. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.



## SouthEast

Due rest of 1997: *Maniac* (Jay Chattaway, enhanced CD, "shape" CD, and red 180-gram vinyl LP), *Within the Rock* (Rod Gammons and Tony Fennell, enhanced CD), and *Fear No Evil* (Frank LaLoggia, enhanced CD).

## Super Tracks

Forthcoming are *First Kid* (Richard Gibbs) and *Dragonball Z* (kids cartoon).

## Varèse Sarabande

July 29: *Air Force One* (Goldsmith/McNeely), *Free Willy 3: The Rescue* (Cliff Eidelman). August 12: *Leave It to Beaver* (Randy Edelman). Out this September is a new recording of mostly vocals, *Sondheim at the Movies* (produced by Bruce Kimmel), including previously unheard material.

In the Fox Classic Series of original soundtracks, overseen by Bruce Kimmel, due August 26 are Jerry Goldsmith's *Planet of the Apes* (1968, complete score) coupled with *Escape from the Planet of the Apes* (1971, first release), and Bernard Herrmann's *Journey to the Center of the Earth* (1959). September 23: Goldsmith's *The Mephisto Waltz* (1971) coupled with *The Other* (1972), and Herrmann's *The Ghost and Mrs. Muir* (1947). Varèse will release another 12 albums of original Fox soundtracks over the next three years, titles to be determined, produced by Nick Redman.

In Varèse's series of new recordings by producer Robert Townson (Royal Scottish National Orchestra, conducted by the composer, unless noted), due July 29: *To Kill a Mockingbird* (Elmer Bernstein), *Patton/Tora! Tora! Tora!* (Jerry Goldsmith), *Who's Afraid of Virginia Woolf?* (Alex North, cond. Jerry Goldsmith, National Philharmonic), *Psycho* (Bernard Herrmann, cond. Joel McNeely). Six more recordings will be released thereafter: *The Sand Pebbles* (Goldsmith), *Torn Curtain* (Herrmann, cond. McNeely), *The Magnificent Seven* (Bernstein), *The Great Escape* (Bernstein), *Citizen Kane* (Herrmann, cond. McNeely, including Herrmann's "Salaambo Aria" performed by Janice Watson), and *Out of Africa* (John Barry, cond. McNeely, including unreleased cues and the Adagio from the Mozart piece used in the film).

Still forthcoming is an album of '70s disaster film scores, such as *The Towering Inferno* (Williams) and *The Swarm* (Goldsmith).

## Walt Disney

The next classic Disney soundtrack restorations, produced by Randy Thornton and Ted Kryczko, will be out in August: *Dumbo*, *The Lady and the Tramp*, and a repackaging of the *Jungle Book* CD issued in 1990, adding two newly discovered unused songs by Terry Gilkyson. Planned for next February: *Alice in Wonderland*, *Peter Pan*.

## READER ADS

**FREE INFO:** Free: Up to five items. After five items, it's \$5 for an ad with up to 10 items; \$10 for an ad with up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. Send U.S. funds only to Film Score Monthly, 5967 Chula Vista Way #7, Los Angeles CA 90068. No bootleg titles! You can send your ad by e-mail: Lukas@filmscoremonthly.com.

## WANTED

**Michel Coulombe** (3440 Mont-Royal Est., Montréal, Québec, H1X 3K3, Canada; ph: 514-529-0133) is looking for the following CDs: *The Reivers* (Williams, Masters), *Jane Eyre* (Williams, Silva), *Eye of the Needle/Last Embrace* (Rozsa, Varèse CD Club), *Link* (Goldsmith, Varèse), *The Boys from Brazil* (Goldsmith, Masters or Japan issue). Will trade or pay cash. Please advise asking prices or want list.

**Claes Grufman** (Stenmarav 23, SE-19460 Upp Vasby, Sweden; fax: 011-46-8-59088009) is looking for JFK on CD. Also interested in other rare Williams titles.

**Susanna Moross Tarjan** (6951 SW 134 St, Miami, FL 33156-6962; ph: 305-238-2988; Smtarjan@aol.com) is looking for copies of *Classical Hollywood*, Bay Cities (BCD 1014).

## FOR SALE/TRADE

**David Bunn** (82 Broadway, Chilton Polden, Bridgewater, Somerset TA7 9EQ, England; ph: 01278-722993) has for sale Ennio Morricone LPs and CDs: *Svegliati e Uccidi*, original RCA SP 8018 LP, NM condition; also other Italian composers of spaghetti westerns on CD. Please write for complete list.

**Steven Dixon** (27 Redcar Lane, Redcar, Cleveland TS10 3JJ, United Kingdom; ph: 01642-490299) has for sale: 1. *Fur Per Feen Handful Dollari* (super 8, color in original photo-sleeve box, average 20 minutes), ex. condition, \$15. 2. Sealed *Empire* magazine (October 1994) with sealed soundtrack CD (*Dances with Wolves*, *True Lies*, etc., mainly songs from films), \$15. 3. Magazines: *The Movie Illustrated* (Orbis U.K.), pre-1980, ex. condition, 40 different issues, \$1 each. 4. Large selection of soundtracks on LP, 45, EP, CD, many by Ennio Morricone.

**Hans Karl** (461 S Chatham Circle, Unit F, Anaheim CA 92806; ph: 714-632-9489) has for sale on CD: 1. *Wired* by Basil Poledouris for \$15.00. 2. *Last Man Standing* by Ry Cooder for \$8.00. All orders include \$2.00 for shipping and handling.

**Mike Schelle** (School of Music, Butler University, 4600 Sunset Avenue, Indianapolis IN 46208; ph: 317-940-9642 or 317-257-8757; fax: 317-940-9658; schelle@butler.edu) has many rare/hard-to-find CDs for sale (all A-1 or sealed) including *Alien* (Goldsmith), *Accidental Tourist* (Williams), *Anne of Green Gables* (Hardy), *Crimes of the Heart* (Deleue), *Defending Your Life* (Gore), *Hot Shots!* (Levay, sealed long-box), *JFK* (Williams), *Living Daylights* (Barry), *Black Robe* (Deleue), *Moon Over Parador* (Jarre), *Hamlet* (Morricone), *Glass Menagerie* (Mancini), *Name of the Rose* (Horner), *Rescuers Down Under* (Broughton), *Shipwrecked* (Doyle), *Omen IV* (Sheffer), *Delta Force 2* (Talgorn), *Warning Sign* (Safan, sealed long-box) and many others. Also dozens of other CDs, rare LPs and some hard-to-find/out-of-print original VHS videos of *King Kong* (Steiner), *Willard* (North) and others. Call or write for information/complete listing.

**Scott Somerndike** (649 S Barrington Ave #105, Los Angeles CA 90049; ph/fax: 310-472-5527) has *Big Top Pee Wee* (Elfman) for sale, complete with six-card set. Please call/fax bids.

**Brad Taylor** (360 N Bedford Drive #215, Beverly Hills CA 90210; ph: 310-247-9955; fax: 310-556-8921) has the fol-

lowing CDs for trade: (1) promo copy of *Honor and Glory* (Poledouris); (2) *Dad* (Horner); (3) *Cocoon* (Horner); (4) *Ghost Story* (Sarde); and (5) *Midnight Run* (Elfman). Also more than 80 other CDs for sale or trade. "SASE or your list gets mine."

**Virgo Vibes** (PO Box 3854, Sawbridgeworth, CM21 9PW, England; ph: 01279 724987; fax: 01279 724896; info@virgovibes.com) is selling original '60s/'70s funky & groovy soundtrack LPs. Regular catalog and sampler cassette.

**Mark Younge** (2420 W Raye, Seattle WA 98199) would like to sell the following LPs (all in beautiful condition): 1. *The Cassandra Crossing* (U.S., Citadel), \$10.00. 2. *The Last Run* (Japanese pressing, MGM), \$12.00. 3. *Under Fire* (Goldsmith, promotional use, WB), \$7.00. 4. *The Untouchables* (A&M), \$3.00. 5. *The Wrong Box* (mono, Mainstream), \$25.00. Save \$7.00 and buy the entire lot for \$50.00. Feel free to barter.

## FOR SALE/TRADE & WANTED

**Kenneth Caldwell** (5971 Chula Vista Way #10, Los Angeles CA 90068; kenny2001@aol.com) has these sealed CDs for trade: *Indiana Jones and the Temple of Doom* (Williams), *The Last Unicorn* (Webb), *A View to a Kill* (Barry) and *Willow* (Horner). More titles are available on CD, LP and cassette for sale or trade at <http://members.aol.com/kenny2001>, or send SASE for list. Looking for *Predator* in any format.

**Rob Knaus** (320 Fisher St, Walpole MA 02081; ph: 508-668-9398) wants *The Trigger Effect* (Howard promo), *Turbulence* (Walker promo), *Who Framed Roger Rabbit?* (Silvestri), *Heavy Metal* (Bernstein score, preferably on cassette), *The Man in the Moon* (Howard), *Enemy Mine* (Jarre). For sale: *Once Around* (Horner, \$20.00), *Willow* (Horner, \$25.00), *The 'Burbs* (Goldsmith, CD Club, \$60.00).

**Dennis Michos** (Thermopilon 70, Argiroupolis, 16451 Athens, Greece; fax: +30-1-996 2770) has for auction: *Tribute to El Greco* (Vangelis, ltd. numbered), *Tail Spin* (C. Stone, promo), *Body Heat* (J. Barry, numbered), *Fedora/Crisis* (Rozsa, Varèse CD Club), *Arachnophobia* (T. Jones, no dialogue), *Willow* (Horner, Virgin). Wanted: *Sunchaser* (Jarre), *War at Home* (Poledouris, promo), *To Dance with the White Dog* (Gerald Gourié), *Cherry 2000* (Poledouris, Varèse CD Club).

**Michael Mueller** (701 South University Blvd, Apt K-354, Mobile AL 36609; ph: 334-414-1417) has the following CDs for sale/trade: *The Accidental Tourist* (\$30), *JFK* (\$25), *Raiders of the Lost Ark* (Polygram Japan, \$30), *The Wild Bunch* (Screen Archives, \$50). Wanted on CD: *Last Horizon: The Classic Film Scores of Dimitri Tiomkin* (RCA Gerhardt).

**DISPLAY ADS are available for as little as \$55. Please write for complete rates and deadlines! They really work! (Ads not guaranteed to work.)**

**Pedro Pacheco** (Apartado de Correos, 489, 07080 Palma de Mallorca, Spain; ppacheco@tinn.net) is auctioning the following 3 CDs: *Cocoon: The Return* (Horner), *Ran* (Milan, not SLI, Takemitsu), *Hoffa* (Fox, D. Newman). Interested in trading *Cocoon: The Return* for *Alan Silvestri: Selected Themes* (2CD promo set), or *Honor and Glory: Basil Poledouris* (promo). E-mail contact preferred.

**Jerry Valladares** (201 Lafitte St., Mandeville LA 70448) has the following mint CD soundtracks for sale: 1) *Nell* (Isham) \$6.00. 2) *Hot Shots!* (Levay) \$7.00. 3) *Primal Fear* (Howard) \$6.00. 4) *Phantom*, *The* (D. Newman) \$6.00. 5) *Escape from L.A.* (Walker & Carpenter) \$6.00. Wanted: Used 8 Promo Hollywood record label soundtracks.



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# MAIL BAG

## Letters from Readers

### TeeVee Thoughts

...I was pleased to see Jeff Bond's overview of recent TV soundtracks, but I have to point out an error.

Actually, the error was made by TeeVee Toons. In *Television's Greatest Hits, Volume 5: In Living Color*, the cue they credit as the theme from "It Takes a Thief" is not the catchy main title from the series, but the totally different, totally bland main title from the pilot film, "Magnificent Thief." It was a disappointment to me, and probably a lot of other TV themes fans.

But that is one small quibble in a wonderful collection of TV themes. Like Jeff, I was wowed by the "Judd for the Defense" theme, which I had never heard before. Ennio Morricone's "Men from Shiloh" was also a pleasant surprise. It was great to finally get "The Magician" theme, as well as such guilty pleasures as "Vega\$, "Matt Houston," "James at 15" and "The Paper Chase." Of course, they missed a few... like "Medical Story," "Man from Atlantis," "Archer," "Spenser: For Hire," "Ultraman," "Harry O," "Ohara," "UFO," "Quinn Martin's Tales of the Unexpected," "Delvecchio," "Petrocelli," and "Boston Common." Admittedly, some are available on other compilations, though not in their original, TV form.

There are some hidden treasures on recent CD releases. The *Ultralounge Crime Scene* CD has Earle Hagen's "I Spy," Nelson Riddle's "The Untouchables," "Elmer Bernstein's "Staccato's Theme," and Vicki Carr warbling the Matt Helm movie tune for *The Silencers*. The *Ventures TV Themes* CD has the lost Morton Stevens theme to the short-lived series "The Storefront Lawyers," along with their versions of "Police Story" and "Medical Center," among others. Billboard's *Scarytime Classics* has the original, Peggy Lee version of the "Bewitched" sitcom theme on an otherwise forgettable compilation. TV theme fans should take a listen to Rhino's *Tube Tunes* collection for such guilty pleasures as the joyously awful "David Cassidy: Man Undercover" and two (yes, two) versions of inane "The Love Boat" theme.

Some of the best TV scores are coming out of England (though certainly not on those terrible Silva compilations). I strongly recommend any of the

four *Inspector Morse* soundtracks or the recent *Kavanagh QC* score by Anne Dudley and John Keane. And I must admit affection for "Department S," "Man in a Suitcase," "Inspector Dahlglish," "The Sandbaggers," "The Sweeney," "Return of the Saint," and other lesser-known British themes, available on several U.K. albums.

Lee Goldberg  
Co-Executive Producer  
"Diagnosis Murder"  
Van Nuys, CA

...I had given up hope that TeeVee Tunes would release any more themes ever. Now, if they can only get going on the next collection right away. I'm hoping for a "Lost TV Themes" collection: 65 pieces devoted to short-lived TV series that had memorable themes.

Also recently released was *Rudolph, Frosty and Friends' Favorite Christmas Songs*. Included were some of my favorite Rankin-Bass tunes, in particular their rendition of "Little Drummer Boy." At the same time, the same producers released *Nick at Nite's Classic Cartoon Christmas*, with music from *A Charlie Brown Christmas*, *How the Grinch Stole Christmas*, and *A Muppet Christmas*. Again, a wonderful selection for baby boomers like me who grew up on these specials.

I hope there will be a follow-up album including tunes from *Mr. Magee's Christmas Carol*, *The Year Without a Santa Claus* ("I'm Mr. Heat Miser, I'm Mr. Sun..."), and more music from *Santa Claus Is Coming to Town*.

James Smith III  
1615 Main  
Williston ND 58801

### Considering the Divorce

...I must correct some most biased moments on Bravo's broadcast of *Music for the Movies: Bernard Herrmann* (10/17/95). While overall a well done and long-overdue piece on this brilliant composer, there were some downright bizarre methods of credibility involved.

FSM NEEDS YOUR LETTERS!  
Respond to a topic here, start  
your own—anything you want.

### Mail Bag

c/o Film Score Monthly  
5967 Chula Vista Way #7  
Los Angeles CA 90068  
Lukas@filmscoremonthly.com

For example, turning off the sound in a ten-second excerpt from *Psycho* does not merely prove Herrmann's music indispensable; it foolishly ignores that there has been a painstaking build-up to this moment through careful audience identification—Hitchcock's forte.

Hitchcock and Herrmann were a perfect creative marriage—it is a weak speaker who needs to slander one person in order to elevate the other. This tabloid mentality ruined an otherwise fine production. When fellow composer David Raksin spitefully states Hitchcock owed Herrmann his career ("everything") the entire room in which I was watching burst into laughter—after all, Hitchcock had made some 42 films before collaborating with Herrmann.

This questionable comment was made in reference to the infamous *Torn Curtain* rupture, which Raksin (of course) places blame on Hitchcock. The truth, well documented in the Academy of Motion Picture Arts and Sciences' Margaret Herrick Library, is that, yes, Universal execs were trying to force Hitchcock to drop Herrmann in favor of a more "contemporary" composer. However, Hitchcock fought for Herrmann's services, insisting he work on the film. (This in spite of Herrmann's previous Hitch score *Marnie* being blatantly recycled in the composer's next projects—a situation Hitchcock found "distressing.") Then, as always, Hitchcock discussed with Herrmann what kind of music he wanted for this film. Perhaps because of all this internal pressure, Hitchcock's sense of anger and betrayal, when finally played the bombastic score by Herrmann, soared out of control. It was exactly what he had said he did not want.

Raksin's "Hitchcock set out to humiliate Herrmann" is quite a stupid comment. When any two geniuses collaborate there are bound to be clashes and confrontations. Isn't it amazing that these two artists managed to work together for 12 years? After all, Herrmann barely scored two films for Welles and nobody cried foul.

I must take offense with David Raksin whose mud-slinging makes one question his personal agenda. Hitch-

cock, nor Herrmann, is what Raksin calls "an eel," but Raksin is the leftover product of this animal—a real slime.

Steven Stanziani  
791 Tremont St, Studio W404  
Boston MA 02118

*I will certainly stand up for David Raksin, who is not a slime! However, I*



*did find his take on this situation exaggerated; Herrmann and Hitchcock's breakup, like their work, must have been a collaboration. (I also recall showing the murder scene from Torn Curtain to a non-film score fan with and without Herrmann's music, and her finding the unscored one better.)*

*I hope David Raksin considers sending a response to this letter:*

### Growing Painkillers

...In the May Mail Bag (Vol. 2, No. 3), Ben Zwonechek casts his vote in favor of more reviews, less interviews. Although I agree more reviews would be nice (geared toward layman's terms and not doctoral theses on how the composer was insane to use that octave with his 16th-note timpani motif), I don't want you to cut back on interviews. They form the "weight" of the issues, whereas the letters and reviews can usually be skimmed in one sitting.

And I don't just mean interviews with Big Composers. I also enjoy interviews with people in the soundtrack industry. In fact, I wouldn't mind an interview with you, Lukas, about the day-to-day process of your *Pelham* CD. (I never thought of soundtrack production as something your average college student could do in his spare time.)

What I would like to see *less* of are movie critiques. Maybe the people who have been taking turns saying why *Ransom* was a good/bad movie are receiving issues that say "Film Critic Monthly," but my issues say "Film Score Monthly." So, while I agree with Jeff Bond's analysis of new scenes in the *Star Wars* Trilogy Special Edition, I

That said I would like to see a discussion of film music not commercially released. There are a number of recent soundtrack CDs that are not easily identifiable as to their legitimacy. Some are promos, labeled "Not for Sale." Others are clearly bootlegs. I would venture that many readers are not sure which releases are what. You have tried

best score of 1996 (Vol. 2, No. 2) baffles me. I can't help but wonder whether the film was tracked with Morricone; that urban crime melancholia is a Morricone trademark. And where Morricone will indulge his creative eccentricity, Williams, with his usual finesse, formulates pabulum for mass-consumption. Treacly sentiments and neutered

pedaled? No other piece of music in the film *touched* me more than when Worf, accompanied by a sublime rendition of the *First Contact* theme, blasts the array to smithereens. It's true to the values Picard and his crew espouse: not revenge, not hatred or obsession, as Goldsmith reminds us in his use of the *Star Trek V* motif, but humanity. And



think the majority of his article had nothing to do with the music and therefore had no place in the issue.

If this kind of thing goes on, it seems there's nothing to stop me from writing an eight-page article pointing out the silliness of every *Star Trek* plot—in particular *First Contact*, which had bigger holes than a three-ton block of Swiss cheese! But for some reason, I don't think it would be appropriate for FSM.

Trevor Ruppe  
1409 Billings Drive  
Hickory NC 28602

...The newest issues of *Film Score Monthly* have been the most professional yet. There are a couple of things that still need to be done, however: First it

to avoid any mention of bootlegs. Not discussing them does not make them go away, just as discussing them does not give them acceptability.

Talk among your readers seem to have you afraid to discuss this in *Film Score Monthly* because of the relationships you have established with the commercial record labels. That's understandable to a degree. I do not see a discussion as legitimizing bootlegs. They're a fact of life.

If *Film Score Monthly* is to be a publication for and by the readers, you as editor have an obligation to consider views you don't agree with.

David McKissick  
6918 Deer Run Drive  
Alexandria VA 22306

Morricone do not a great score make.

The only complaint I have of the *First Contact* CD is its cruel brevity. Based on what I've read in FSM, everyone wanted to hear something completely different than what they got. Yet, I can look to the March issue of *Cinefantastique* for a glowing review of Goldsmith's "understated" score and an equally praiseworthy one in *Starlog*. FSM is supposed to be the principal tributary of film music dialogue and yet the criticism within it appears skewed: minor distractions read like total artistic meltdown and aesthetics-of-the-week sweep creative license under a carpet of ignominy. [Starlog is for idiots. -LK]

If it need be said, I like the four-note Borg motif. The intended duality of it and the four-note obsession motif seems abundantly clear. Ron Jones's Borg music was equally subdued, with only a sampled chorus providing dramatic color. But Jones's action material, while explosive at the time, was fairly run-of-the-mill bombast, certainly not on a par with any score from the '60s series, or Joel Goldsmith's contributions either.

As for why Worf should get his own theme, perhaps the character's sense of loyalty and fighting spirit deserved the clarion call. It is myopic to hear the Klingon motif strictly as a "bad guy's" theme; its use in *Star Trek V* served more as a contrast of cultures.

Jeff Bond's assessment of *First Contact*'s spacewalk sequence is also a dismissal of Goldsmith's creative intuition. Can't an action sequence be soft-

why be perplexed by its usage? Isn't Picard, like Sybok, *obsessed*? The latter to find spiritual peace, the former to find peace of mind. Why shouldn't Goldsmith use a motif he's used in the same universe before? Wagner did it.

Though it may appear I'm defending some misunderstood "classic," *First Contact* is nothing more than an above-average B movie score. One can only imagine the score Goldsmith might have composed if he were not on such a tight time-schedule. Even with three weeks and a film so poorly paced, it's a lot better than most of the rubbish these days: *Cutthroat Island*, *Crimson Tide*, *The Relic*, *Mission: Impossible*, *Eraser*, *Daylight*, *Dragonheart*, and other paint-by-number scores.

An example of where Goldsmith did botch it is *Ghost* and *the Darkness*. That *Rudy*-esque Irish jig castrates the legitimacy of the remaining score. What remains, however, is pretty damn good: the action material has bite, and even if it's hard to ignore the Barryesque chord progressions, Goldsmith makes them his own. Had this score been attached to a stately David Lean picture I would have vomited, but it's just another exercise in shoddy filmmaking.

The former soundtrack critic for *Films in Review*, Page Cook, had the most unflattering opinion of Mr. Goldsmith—something to the effect that greed motivated his choice to score as many pictures as he did during the 1980s. I guess the fellow couldn't grasp the need for Goldsmith to score low-

#### Addendum

In the Valencia Congress report in Vol. 2, No. 2, Jorge Juan Leiva, seen in the p. 21 photo with Pierre Jansen, was the Program Director and Coordinator at the Congress.

has to be produced on a more predictable schedule. We never know when we'll get an issue. The second is the use of vulgarity. It only shows the writer to be limited in his vocabulary or attempting to appear cool.

As the editor, you have control over what is published. I trust that your own personal feelings do not steer you from subjects that you do not agree with or feel do not belong in FSM. While you may have initiated FSM, it has become the readers' publication.

*Au contraire, not discussing bootlegs does help to make them go away. I have learned that if a bootleg comes out, even mentioning it triggers a reaction of: "Cool! I gotta get that!"*

*I make my albums (Taking of Pelham, Deadfall) the old-fashioned way—I pay licenses—and it infuriates me that bootleggers put out weaker product at higher prices, keeping all of the profits. So yes, it's entirely personal, I will not help anyone get access to illegal recordings, and I hope the people who buy them get burned.*

#### Picking on the Android

...Andy Dursin's choice of *Sleepers* as



brow escapism like *Runaway* and *Rambo* except perhaps for the paycheck. And you have to admit, why does he waste his time on projects like *Executive Decision*, *Chain Reaction*, *Ghost and the Darkness*, *First Knight* and even *First Contact*? One outstanding score a year would be better than three middling efforts. Limiting himself to two, maybe three, scoring assignments a year would undoubtedly produce music of greater insight. *City Hall* was nice for a change, but why didn't he go with a more intimate orchestral palette? My guess: everyone else but him wants big, big, big!

Guy Reid  
37 19th Ave Apt 1  
Venice CA 90291

*Regarding First Contact, I don't buy the explanations given above. (I like to read culture out of schlock, not art out of it!) When I saw that movie, I started thinking, for the first time ever, that if they turned off the projector I'd just be watching a blank wall for two hours, and who would ever do that?*

...Andy Dursin finds *Mission: Impossible* too confusing? They read something like that and they'll say, "Let's give them more 'simplicity.' More ID4's!" Poor *Godzilla*!

Sylanos Dracoulis  
13 Pefkon St  
14122 Athens  
Greece

## Topics Never Die

...It has been a great excitement to follow the process of selecting the composer for the next James Bond film. It was a tremendous relief to be informed that David Arnold had landed the project. Surely, *GoldenEye* was not the only occasion where film producers have made a poor choice in the selection of composer, and, having enthusiastically read FSM for years, I believe it can be safely stated that the readers are generally better suited for that job.

So, here is a proposal: Concerning those films that arouse interest in the wide range of readers, can FSM hold polls on who should or shouldn't compose for them? I understand that producers in Hollywood pay little attention to such things. But, at least, this will provide a place where we can recognize the unexplored potentials of composers. I propose this not to encourage typecasting but to avoid it.

While soundtrack reviews in FSM

are generally readable for their penetrating insights, I find one shortcoming in their treatment of compilation albums: the reviews rarely or insufficiently address the quality of interpretations or orchestral performances. I believe that film music should be assessed with criteria similar to that which we bring to classical music: as music to which every conductor and performer has the right to bring his own uniqueness. Rather than measuring the performance by the exclusive criteria of faithfulness, new recordings should also be assessed by their quality of interpretation.

It was not easy for me to distinguish the composers of similar names (Edelman, Eidelman, Elfman, Endelman, for example). Now I am facing another difficulty: I have almost no idea about the one-third of composers who have appeared in the Upcoming Movies section just recently. (For example, Marco Beltrami, David Bergeaud, Mychael Danna, John Frizzell, Mark Mothersbaugh, Mark Rubin, Michael Tavera, Wendy & Lisa, Mervyn Warren, Peter Wolf.) Could you run an article that helps me and other readers become acquainted with these newly emerging composers?

Finally, I have found that the sound quality of disc two (band one to nine) of *Return of the Jedi: Special Edition* (09026-68748-2) is very bad, indeed far worse than that of the *Jedi* disc of Arista's box set. The dynamic range is narrow, making the music sound like the recordings of Evgeny Mravinsky. I assume this is due to some errors made during the mastering process. Can you confirm my claim? And if such is confirmed, the record company should avail themselves to replace the set with the corrected one.

Norio Suzuki  
2650 Noriega Street  
San Francisco CA 94122

1) *If I could control which composers get hired, I wouldn't be still publishing this magazine! I would rather not have a poll of fans' preferences, since no matter the movie, the majority of respondents would say, John Williams, James Horner or Jerry Goldsmith. Plus there would be the one guy who writes Robert Folk for everything. Then again, it might be interesting.*

2) *The problem with evaluating the interpretations of many new recordings of film music is—there aren't any. Botched articulations, erratic tempos,*

*and wrong notes in some low-cost sampler of music to Clint Eastwood films is not an "interpretation." And nowadays, many film-music re-recordings are made to sound exactly like the films! The number of serious "interpretations" worth discussing, such as Salonen's Herrmann album, is miniscule.*

3) *We do plan on covering new composers on the film scene, all one million of them.*

4) *About Return of the Jedi, the producers used different source elements than those on the Arista box set. It is not a mastering flaw, just a different "interpretation."*

...We've been talking about John Barry for months, and no one has mentioned *The Living Daylights*. Both the film and score are the best 007 along with *Goldfinger*. *Daylights* has some misguided "Out of Afghanistan" type material towards the end of the film, but the way Barry wrote three songs and incorporated them was clever. The love theme has a real tug, and the suspense and action music is superbly constructed (though repetitive). It's not great, but it's preferable to the jokey *Moonraker* or drab first half of *Goldfinger*.

It's old news, but I thank the authors of the Akira Ifukube articles (#72, 73). Ifukube not only takes the *Godzilla* movies seriously, he finds a subtext in them. Mothra's theme is laced with tragedy, showing that she would be slain. *Godzilla*'s own theme is a march of death rather than blatant terror. Ghidrah's and MechaGodzilla's themes are outrageously scary—not of this planet. Bernstein's *Heavy Metal* (the most fun I've ever had listening to a soundtrack) has some *Godzilla*-like material for the Loch-nar. However, Riechiro Manabe's hilariously awful *Godzilla vs. Megalon* defeats *Ladyhawke* and *GoldenEye* as the worst score of all time.

One more thing about Goldsmith now-vs.-then. Those '70s scores have some effective quiet moments, from the melancholy *Papillon* butterfly sequence and *Escape from the Planet of the Apes* love theme to the chilling 666 stuff from *The Omen* and the opening scene of *Alien*. But how could anyone

get so excited over the piano banging and shrill strings of *Logan's Run* and then criticize the exhilarating, crisply orchestrated, thunderous, and melodic battle music for *First Knight*?

Bill Myers  
31 Rose Ave  
Marblehead MA 01945



## Secret of NIMH Is Good, Too

...Bravo to Rhino's new complete-score CD to *Poltergeist*. As long as Rhino is reissuing old MGM scores on CD, however, when will they get around to a well-done CD of another 1982 Goldsmith masterwork, *The Secret of NIMH*? The British TER disc is a mess; horrible sequencing and cross-fading ruin the flow of the music, and several secondary themes barely register due to missing cues (especially a menacing, descending cello triplet motif for the villain, Jenner, and a noble, uplifting anthem for the rats of NIMH). *Legend* fans, please rent this animated, brothers Grimm-esque fairy tale for an example of Jerry's music to a good fantasy film. Animation aficionados, please contact me and I will gladly chat about *NIMH* and good cartoons in general. (There is life outside Disney/Menken after all....)

Robert Knaus  
320 Fisher St  
Walpole MA 02081

Varèse Sarabande did reissue the *NIMH* CD with a sequencing closer to that of the film. The score may not be available to Rhino to issue at this time.

Send your letters by E-mail: [Lukas@filmscoremonthly.com](mailto:Lukas@filmscoremonthly.com)!



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# Obligatory Batman Dept. Elliot Goldenthal

The inside scoop on composing for the latest little superhero movie you might have heard about...

Interview by DOUG ADAMS

In actuality, there have been more than four *Batman* films. In addition to the gigantic contemporary features, there are the recent animated efforts, the old 1960s TV show which spawned a movie—this featured a riveting scene of Batman (Adam West at his surreal best) beating a killer shark with his fists—and numerous black-and-white serials that predated all of this.

So, it is to Elliot Goldenthal's credit that he is able to find new directions to take *Batman* music. His approach may use the melodrama of the original serials, the jazziness of the '60s version, and the Germanic darkness that Danny Elfman and Shirley Walker have propagated, but the assemblage is pure postmodern Goldenthal. That's not to imply that Goldenthal's take on *Batman* is just comprised of bits and pieces of past efforts. From the inclusion of 20th century compositional techniques to his integration of electronics, he has put his own personal stylistic stamp on the franchise.

And that particular stamp seems to be increasingly popular these days. Goldenthal has just opened a new ballet of *Othello*, commissioned by the American Ballet Theatre. He's racked up a handful of Drama Desk and Tony nominations for the latest incarnation of his theatrical piece *Juan Darien: A Carnival Mass*. And on the film front, his score to *The Butcher Boy* for director Neil Jordan will be out this fall, featuring a combination of orchestra and electronics that's like nothing he's ever done before. For fans of Goldenthal's unique and intelligent voice, it looks to be a very good year.

**Doug Adams:** Was it basically a given that you were going to be back on this sequel or did you have to go through some of the same channels again? I know you've done a lot of work with Joel Schumacher as of late.

**Elliot Goldenthal:** Well, it was about a year ago Joel said, "If you do it I'll do it"—that kind of thing. And I really wanted to do the sequel because you don't get your themes really going until the next [one]. When you do the first one, you're kind of finding your way through, trying to break some new ground. You know, new director, new Batmobile, new Batman, the whole new thing. And then [due to] the fact that

it was so successful we were able to assess what we had, and now the thematic material from the last one can really breathe in this one. Of course there are so many new characters that there are many, many surprises and about an hour and a half of very fresh, new themes.

**DA:** In your past *Batman* score every character got their own little microcosm of musical devices that we associated with them. Is that going to be your approach again this time?

**EG:** It is. *Batman's* theme is still *Batman's* theme and there's like a "trouble in Gotham City" kind of thing that we might have heard, and it might be variations on. But, Mr. Freeze has this grand, orchestral/choral theme that sometimes is in German, sometimes is in Latin.

**DA:** Now, tell me if I'm hearing wrong, but I'd heard that the Robin character will have a theme this time.

**EG:** Robin has a theme. It starts to develop more and more as the picture goes. At one point they flash the Bat-signal on—Robin flashes it on and pisses off *Batman* because he flashes the Robin-signal. So you hear Robin's little logo thing there.

**DA:** When you're doing this kind of character scoring, how much are you trying to do a musical representation of what you see on the screen and how much of it are you trying to add things to the characters and flesh them out?

**EG:** I think it must be about fifty-fifty. Music always has a subtext that's divorced from what's on the screen. I think a composer is always trying to bring another layer of reality to the movie. But there's also the constant of the movie and the imagery being the truths. And it has to work to that, otherwise it just becomes like Teflon and spits your music off the screen.

**DA:** Other than the theme, what did you decide to bring back from *Batman Forever*?

**EG:** There's not much. There's the theme, there's the trouble in Gotham [theme], there's music which was underused [in the first film] which was what I call the "Gotham City



Recording at Sony: L-R Music editor Michael Connell, director Joel Schumacher, Elliot Goldenthal, conductor Steve Mercurio (over shoulder), engineer Steve McLaughlin. photo by Evin Grant

**DA:** Is that German text *Schwarzenegger* leaking into the character?

**EG:** Yes! Of course. Poison Ivy (Uma Thurman) plays both a nerdy sort of environmentalist and a very sexy film noir type of character, so she's got both types of approaches musically. A very sexy film noir saxophone thing goes with her. Then of course you have the characters of the stage sets and Gotham City and all of these being characters in their own.

Boogie." And what we did was take the boogie out of it but kept the high strings because I thought it would be nice for that to be developed to the third power even—even crazier and wilder. But, I'd say bringing the choral element in is another departure. There's a lot of chorus in this movie.

**DA:** When you're dealing with a film like this that's so wildly visual, how colorful do think you can get with your music before you feel, person-

ally, that it's sensory overload? Or is it go for broke and see how colorful everything can be?

**EG:** In a way it can't be as colorful because when the film is action-oriented and has a lot of futuristic gadgets and large automobiles and motorcycles and things like that, from strictly a film score approach one has to be a little bit more megalithic, solid, and basic with a lot of the materials, so that they can live in harmony



The ambiguously gay trio.

or at least work with sound effects. If the orchestration and the approach to instrumentation are too colorful then it won't be heard because sound effects are extremely vital to a film like this.

**DA:** Is there an attempt to rectify the score with the effects, or are you both vying for attention?

**EG:** Ah, that's one battle that I'll never win so I don't even think about it. In a way I just decided that, when in an action scene, the music has to really be strong blocks of sound as opposed to a lot of musical pointillism.

### Orchestrating Gotham

**DA:** I loved some of the coloristic combinations that you came up with in your first Batman score—the kind of theremin, soprano, and saxophone things, the harmonic choir, the really low double reeds. How do you come up with all these colorful combinations?

**EG:** Well, I've always been in love with low double reeds.

**DA:** The standard ones or things like hecklephones?

**EG:** No, no, no. Hecklephone is in this score too! Actually, a little bit more precise, it is a bass oboe. It's slightly different in the sense that one is curved and one is not. [Bass oboe is curved, hecklephone is straight.] There's bass oboe, there's contrabass clarinet. Contrabass clarinet has probably been in at least ten of my scores. There have been solos that are pretty audible in *Interview with the Vampire*. I'm using oboes in a rhaïta style, which is Moroccan-style oboe playing where you actually put your whole mouth over the mouthpiece

and overblow and it has a very raucous kind of North African sound.

**DA:** Yeah, Corigliano used that in his *Oboe Concerto*, right?

**EG:** Corigliano used that in his *Oboe Concerto* and it was very effective. I was a student of his at the time so I was exposed to that technique.

There's a lot of lower brass writing in this. There aren't any specialty instruments, but

there are a lot of, I would say, tricks. Like for example, when I wanted a kind of pan-Arabic sound I had the cellos—the strings, basically—put ripped Styrofoam cups underneath the bridge and play. And it created this wonderful buzz.

**DA:** How do you come up with some of these things that haven't been tried before? Is it just combinations that

you're going to try and see what specifics result?

**EG:** Well you know, even though the schedule is crazy there is a chance to change things on the stand, so I tend to be a little bit more expansive and experimental. We're trying not to be more expensive to the studio. There's a bass sax in this score!

**DA:** Really?

**EG:** Yeah. There's a character called Bane and the music has to be like something out of—I don't know, like Franz Waxman or something. It has to really be like something out of a *Frankenstein* movie. This creature is being created and I just needed more and more pop on the bottom reedy end. Along with the chimbaso which I'm using instead of tuba for most of the movie.

**DA:** Are there any other specific favorite new orchestral colors that you've come up with for this score?

**EG:** Well I'm mixing standard Wagnerian orchestral techniques in with my own bit of standard stuff that I do, but also with a lot of big band jazz configurations. So in a lot of the action scenes they take on a big band jazzy kind of quality with a lot of trumpet shakes, things like that.

**DA:** I love the way that in a lot of your scores—even in the last *Batman* score—when you approach some of the 20th century compositional techniques they don't have to be equated, necessarily, with fear or panic as they are in so many other scores. There's a scene in *Batman Forever* where you used some alternate clarinet fingerings just to represent a flipping coin. Are there certain kinds of on-screen actions that you

feel can handle these more contemporary devices, or is it just a facet of your style?

**EG:** There are a lot of alternate woodwind fingerings and horn modulations and bass modulations and the things that you might expect from the Polish avant garde in the 1950s and '60s that are just part of my vocabulary. [Alternate woodwind fingerings produce tones which are slightly out of tune and sometimes "fuzzy" sounding. Horn and bass modulations refer to the bending of the pitch slightly above and below a standard pitch. -DA] And they seem to work very well in these movies by creating these intangible worlds. Of course you have to be specific with—like you say, flipping a coin. Or, in the case of Poison Ivy, she kisses you and you're poisoned and you die. So I use these woodwind alternate fingerings and horn modulations because you almost get the sense of the poison oozing into your system. It creates a very uneasy microtonal kind of a feeling, especially if you juxtapose it against a sort of sexy, jazzy alto saxophone. And when it starts going into these kinds of alternative fingerings and tunings you feel like, "Oh my God, yeah, I can feel the poison going inside me."

**DA:** So when you're spotting the film, obviously you're not looking for spots where you can sneak these devices in...?

**EG:** No, it's more natural. I mean, I have been living with these sounds in my head for the last 20 years easily. So it's not like, "Ah ha, here's a spot for a 20th century technique." It's just part of a palette that just floats around in my head all the time.

### Sequel vs. Original

**DA:** You talked a little bit about how you can develop themes more when you're doing a sequel score. Does anything else change as far as your approach to doing a sequel compared to doing a first-time film?

**EG:** When you're doing a sequel, it's kind of like you've already broken ground on some of the most important thematic materials. So in essence you're not sort of auditioning the world or trying to create the world. Now that you have the world you can be a little bit more free in terms of how you manipulate it, because you're a bit more familiar with the territory. And so is the director and the studio. It has that hint of familiarity so that everything isn't constantly new for them.

**DA:** I'm assuming that, like that last film, this one is going to kind of jump back and forth across the line between action and comedy. How do you deal with that juggling act with your music? What kinds of musical statements sum up this dual dramatic purpose to you?

**EG:** Well, I don't think of it as an action film as much as I think of it, like Joel Schumacher described it, as a comic book opera. I think of it more in a world with what one expects when you turn the pages of a comic book and you see



things flying around and the whacked-out perspectives and colors. That's the kind of genre this is, as opposed to seeing it as three separate things—as comedy, as drama, and as action. I just see it constantly, from moment to moment, as a comic book extravaganza.

**DA:** Do you feel you have certain kinds of musical gestures that you make in your own compositional style that work better with a comic book opera?

**EG:** Yes. Broad strokes. Something that's sort of film noir, for example, in the Poison Ivy character. You know, composing music that really would have fit absolutely beautifully into a film noir movie in 1954 or something. Just being really true to the style—the truer you are to the essence of the style without making fun of it or fucking it up too much is what seems to be the most successful way of approaching these scenes. Like serious, big orchestral music—if it's serious and Schwarzenegger's in it as Mr. Freeze, [that] seems to work more than if I poked around with the style too much where I'm not really taking it seriously. You have to take these characters seriously, even though you can't take it seriously!

**DA:** So, kind of playing it straight is key, huh?

**EG:** Right. Try to be creative within playing things straight.

**DA:** Speaking of the spotting sessions, I'm assuming that like the last film there will be an

awful lot of score in this one. It was pretty fully scored in the last one, wasn't it?

**EG:** Yeah, there were over a hundred starts of music. There are more starts of music in this film than in the last. I looked for the spots where there's no music, and there are like 58 seconds with no music.

**DA:** Wow. How do you go through that huge amount with the spotting session? Is it just, "Well, I need music here and here and here?"

"You have to take these  
characters seriously,  
even though you can't  
take it seriously!"

**EG:** Heroic, foreboding, romantic—those broad, broad, broad words come into play.

**DA:** So it's more emotional type of stuff than anything else?

**EG:** In terms of the words in the spotting. Actually, to be fair to you, the most important things in the spotting are where the in's and out's of the specific types of music are, and where the next type of music takes over. So it's just identifying the spots.

**DA:** Obviously there's the song album coming out, but can we expect a CD of your music as

well this time?

**EG:** Yeah, I think there's going to be a CD, but it'll probably typically be released about six weeks to two months after so they can grab as much as they can out of the rock album.

**DA:** What do you think it is about the Goldenthal approach to scoring Batman that you consider different from all your predecessors? It's been approached by so many different people now.

**EG:** I don't know. I think what's in my personality in general is a very, very wide-embracing musical vocabulary that can reflect the wide-embracing world of Joel Schumacher's vision. I'm happily familiar with many genres and really revel in working on a movie where you can express these genres without it sounding unusual. A whacked-out jazz sort of thing that I did with Mr. E in the last movie with the strange farfisa organ solo—it could be something that one would expect to hear in the concert hall or it could be something that one would expect to hear in a beer hall.

If there's anything about my personality, it's that within my own style I do embrace many, many different styles. I don't tend to subdivide as much as other people. But, I have no criticism of the last composers who have worked [on Batman] because it's their sacred relationship with their collaborators.

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Right: ASCAP composers Jim diPasquale, David Raksin and Marc Parmet at the SCL (Society for Composers and Lyricists) Oscar nominee reception at the home of John Cacavas, Sunday, March 23, 1997. Attending of the 1996 nominees were Patrick Doyle, Elliot Goldenthal, David Hirschfelder, Alan Menken, Randy Newman, Tim Rice, Adam Schlesinger, Stephen Schwartz, Marc Shaiman and Diane Warren (see photo last issue).



Below right: John Frizzell, center, taking a break from *Alien: Resurrection* with his wife Eileen and ASCAP Senior VP Todd Brabec (SCL President Jay Chattaway in background).



The contributions of longtime ASCAP member Henry Mancini to music and music appreciation cannot be underestimated.

On May 12, 1997, Berklee College of Music presented an Honorary Doctorate to Mancini's widow Ginny. Berklee President Lee Eliot Berk is at right.



# The ASCAP Affair

ASCAP's 1997 Film & Television Music Awards took place April 29 at the Beverly Hilton. Special recipients were Johnny Mandel (Henry Mancini Award) and director Robert Wise (Opus Award). But first, photos from ASCAP and the SCL's Oscar-eve cocktail party...



AT THE SCL COCKTAIL PARTY:

Left: Sir Tim Rice, lyricist, and Motion Picture Academy President Arthur Hiller.

Right: Friends forever! Randy Newman with the frequent butt of his Oscar jokes, Alan Menken.

**AT THE AWARDS DINNER:** Right: Russ Tamblyn, leader of "The Jets" (l) and George Chakiris, leader of "The Sharks" (r) from *West Side Story* congratulate director Robert Wise, who received ASCAP's first Opus Award. Below: Award-winning composers Christopher Stone and Dennis McCarthy.

Below Right: ASCAP Senior VP Todd Brabec; recipient of the Henry Mancini Award, composer/songwriter/arranger Johnny Mandel; legendary director Robert Altman, who presented the award to Mandel (they worked together on 1970's *MASH*), and his wife Kathryn.



Left: Award-winning composer Marc Shaiman with ASCAP Senior Director of Film & Television Music Jeanie Weems.

Right: Award winner Michael Skloff with ASCAP's Assistant VP of Film, Television & Concert Repertory Nancy Knutsen.



SCL Vice President Alex Shapiro, SCL President Jay Chattaway, composer Mark Isham, lyricist Alan Bergman, ASCAP's Nancy Knutsen, and SCL seminar chairman/composer Jerry Grant at the most recent "Composer to Composer," co-sponsored by SCL & ASCAP, at which Mark spoke about his career and favorite cues, Wednesday, March 26, 1997.



**AT COCKTAILS:** Marc Shaiman, SCL First VP Charles Bernstein, ASCAP's Nancy Knutson, David Hirschfelder, and Elliot Goldenthal

You will note in virtually all of their photos: Bernstein always wears white, Shaiman always smiles, and Goldenthal always wears black and rarely smiles.



Right: Jazz great Benny Carter (2nd from left), with his wife Hilma (l); ASCAP President and Chariman/lyricist Marilyn Bergman; pianist Roger Kelloway, who performed a tribute to Johnny Mandel; Alan Bergman.

Below: Songwriting team of Livingston & Evans celebrated their 60th anniversary as collaborators. From left: Jay & Shirley Livingston, Ray Evans.



Above: Brazilian guitarist/vocalist Dori Caymmi, who performed a tribute to Johnny Mandel; award-winning composer Paul Buckmaster (*12 Monkeys*); legendary jazz artist Horace Silver.

Left: Award-winning composers James Newton Howard (*Primal Fear*, *Space Jam*, *E.R.*, left) and Elliot Goldenthal (*A Time to Kill*, right) with Henry Mancini Award recipient Johnny Mandel.

Photos by Lester Cohen.

Thanks to ASCAP for a wonderful evening!



# BMI's NIGHT O' GLORY

BMI held its Film & Television Awards 1997 at the Regent Beverly Wilshire Hotel on May 14, honoring the year's most performed composers, Patrick Williams, and contributors to the 1996 Summer Olympics Opening Ceremonies.



Top: Richard Kirk Award winner for Outstanding Career Achievement, Patrick Williams.

Left: Jerry Goldsmith (*Star Trek: First Contact*), Fox Music Publishing's Mary Jo Mennella, MCA Music Publishing's David Renzer.

Right: BMI Assistant VP, Film & TV Relations Doreen Ringer Ross with composer Van Dyke Parks.

Below: Michael McCuiston with the SCL's Susan Friedman.



L-R: Stephen James Taylor (Olympic Opening Ceremonies), Camara Kambon (Emmy winner for *Sonny Liston: The Mysterious Life and Death of a Champion*), Mike Post (*NYPD Blue*, *Murder One*), Ringer Ross, Mark Mothersbaugh (*Fired Up*), BMI President and CEO Frances Preston.







Left Column: Top: Composers Andrew Gross (L) and Chris Lennertz (R) with Ringer Ross. Middle: Kenneth "Babyface" Edmonds ("Change the World" from *Phenomenon*, the Most Performed Song from a Film; and the Olympic Ceremonies). Bottom: Emmy winner Ernest Troost (*The Canterville Ghost*).

the show's star, Daniel Benzali. BMI VP and co-presenter Rick Riccobono is at left.

Middle Left: David Newman (*The Nutty Professor*). Middle Right: Bobbie and Basil Poledouris (Olympic Opening Ceremonies).

Bottom: W.G. "Snuffy" Walden (*The Drew Carey Show*, *Ellen*) and his wife Deborah with Ringer Ross.



L-R: Former Miramax music head Jeffrey Kimball, BMI VP, London's Phil Graham, Michael Nyman, Ringer Ross, and manager Derek Power.

Far Right: Ben Vaughn (*Third Rock from the Sun*) with BMI New York's Jeff Cohen.

The Only Photo Here with Three Women: Bobbie Poledouris, Kraft-Benjamin agent Lyn Benjamin, and Rachel Portman (Academy Award winner for *Emma*).

Far Right, the Photo in the Middle: Michael Silversher, Christopher Young and Richard Band.

The Photo Below with Five People: Donna Schiffrin, Jeff "Skunk" Baxter (of The Dobie Brothers), 20th Century Fox Music's Carol Farhat, the irreplaceable Lalo Schiffrin, and Schiffrin's friend and attorney Philip Kaplan.



Left: Richard Kirk  
Award winners all:  
Charles Fox (1992),  
Richard Sherman  
(1991) and Patrick  
Williams (1997).

Right: Stanley Clarke  
with Frances Preston.

Thanks to BMI for a  
terrific event!





The composer of *Speed* and *Twister* tackles summer's two biggest action films: *Speed 2: Cruise Control* and *Con Air*

# MARK MANCINA Going Fast Again

by DANIEL SCHWEIGER

**W**hen *Speed*'s runaway bus crashed into theaters during the summer of 1994, its non-stop chases invigorated an action genre that hadn't been shaken up since *Die Hard* and *Lethal Weapon*. Through its sheer propulsion, Mark Mancina's score cut through the mayhem with its exciting fusion of metal samples, synthesizer suspense and a bold, heroic orchestra.

Mark Mancina's film-scoring roots go back to such techno wunderkinds as Tangerine Dream, Giorgio Moroder, Keith Emerson and Harold Faltermeyer. The cool, Euro-synth sound that they'd practiced in the early 1980s was the rage in such pictures as *Scarface*, *Thief*, *Nighthawks* and *Fletch*. But by the time *Speed* came along, their synthesizers had gone out of style.

If Mark Mancina had a specific stylistic "father," it would be Hans Zimmer. A pioneering synthesist in the Euro-rock scene, Zimmer had managed to survive the fall of techno by invigorating his sound with a tribal beat and symphonic overlays. But while his rhythmic scores for *Rain Man* and *Paperhouse* re-defined film music's use of electronics as an "orchestral" instrument, none of them would equal *Black Rain*'s nuclear impact on action scoring.

Born the same year as Hans Zimmer (1957), Mancina was also influenced by the progressive groove of bands like Jethro Tull and Genesis. Beginning his career as a rock musician, Mancina's talent caught the ear of Yes guitarist and future *Con Air* co-composer Trevor Rabin, who asked Mancina to play keyboard with the band. Soon, Mancina would find himself producing songs for many of the groups he idolized—Emerson, Lake & Palmer among them.

It was Mancina's work for a Billy Idol song in *Days of Thunder* that brought the budding composer together with Hans Zimmer.

*Mark Mancina was formerly featured in FSM #48 (August 1994) and #70 (June 1996).*

Impressed with Mancina's keyboard work, Zimmer helped to set Mancina up in an adjoining Santa Monica studio. Though they would collaborate on such major projects as *The Lion King*, it was Mancina's work with Zimmer on *True Romance* that showed his unique touch for action. Mancina helped to create the funky caliope sound that caught the ear of director Jan De Bont, who was looking for an equally innovative sound for *Speed*.

**A**t first, 20th Century Fox fought De Bont tooth and nail over Mancina. They didn't want an "unproven" composer coming near their action film. But when *Speed* was over, everyone in town wanted him to score their *Die Hard*-of-the-week. Like Michael Kamen and Hans Zimmer before him, Mark Mancina was now the hot new thing when it came to action. And Mancina didn't disappoint in taking the path laid out for him, applying his full-throttle approach to a slew of big-budget demolition derbies. His percussive sound worked its melodic trick on the overwhelmingly loud *Bad Boys* and the enjoyable escapism of *Money Train*—and the occasional turkey like *Assassins*. Through it all, Jan De Bont remained the director whose frenetic vision unleashed Mancina's sound like no one else. For the wonderfully atrocious *Twister*, Mancina

came up with a rousing Americana approach for the disaster epic, his massive orchestral score coming across like Aaron Copland rushing into *The Towering Inferno*.

But for all of his money work, few people were hearing Mancina's true versatility. Both *Monkey Trouble* and *Man of the House* were



Mark Mancina

pleasant comic romps, favoring melody over percussion. And no score proved that Mancina had the thematic chops for epic romance like *Moll Flanders*. Written to be a symphonic epic the size of *Braveheart*, Mancina's beautiful, sweeping work for *Moll Flanders* instead ended up being played on tinny synthesizers, courtesy of MGM's lack of faith and money in the composer.

This summer, Mark Mancina is back doing what he commercially does best with *Speed 2*:

*Cruise Control* and *Con Air*. One has Jason Patric (in place of Keanu Reeves) and Sandra Bullock fighting a maniac who's taken a cruise ship hostage. The other's got Nicolas Cage fighting a bunch of maniacs who've taken a prison plane hostage. In a typical move of studio hubris, both pictures were announced for a release date of June 6th—until Fox called Disney's bluff and moved *Cruise Control* to appear one week later. Yet the studio jockeying was enough to get Mancina to jump ship to *Speed 2*, leaving Trevor Rabin, the co-composer of *Con Air*, to finish up that project.

While *Speed 2* and *Con Air* seem like fun, they aren't likely to re-invent the wheel like the first *Speed*. But that isn't stopping Mancina from putting his distinctive spin on the action genre. When interviewed during a break at the *Cruise Control* scoring stage, the composer spoke with the kind of rapid-fire enthusiasm he puts into his soundtracks. And judging from the wall-to-wall percussion and blazing heroics that accompany *Speed 2*'s climax, Mancina's thematic touch is as strong as ever.

**Daniel Schweiger:** Your last score was for Jan De Bont's *Twister*. What's been the greatest challenge of scoring the action in *Speed 2*?

**Mark Mancina:** *Twister* was very fulfilling for me, because I essentially scored in-between the action sequences. In *Speed 2*, I'm scoring both the action and suspense sequences. There's 100 minutes of score in *Cruise Control*, which is more music than I wrote for both *Twister* and *Speed* combined! I've only had since March 1st to compose the music for *Speed 2*, and now I'm scoring the film at the end of April. I've been slamming, and there's a team of arrangers who are changing my music to the picture while I work. Keeping up with this movie is the hardest thing I've ever done.

**DS:** What are some of the stylistic differences between the scores for *Speed* and *Cruise Control*?

**MM:** On *Speed*, I wanted the bus to sound like it was in the orchestra section. So rather than

lic sounds did for the first score. I even had 15 steel drums for one cue. So this music is quite different from the first *Speed*, which just had heroism, chases, evil moments and a bit of a love theme.

**DS:** What do you think are the similarities between the two scores?

**MM:** You have the same fast-paced, heart-beating kind of thing. And the color of the orchestra is similar. But there's a lot of instruments in this score that aren't in the first one. *Speed* just had strings, French horns and percussion. *Cruise Control* has big woodwinds, bass clarinets, contrabassoons and trombone sections. I'm using the lower brass and reeds way more in this movie, because I can get away with them. With *Speed*'s bus, there was a constant engine sound that I couldn't get below. But with *Speed 2*'s boat, my music can reach the lower registers. I also played nylon string guitar on a lot of cues, which was a lot of fun.

**DS:** Your eerie, metallic effects for *Speed* helped to give the film its incredible tension. How are you handling the musical suspense of *Cruise Control*?

**MM:** I had a whole sound for Dennis Hopper in *Speed*. Now we've got a different bad guy. What I got out of Willem Dafoe's character was the way he uses leeches to suck out and cleanse his blood. I found that so gross that I came up with an appropriately slimy theme for him. Geiger's color and sound are quite different than anybody else's.

**DS:** What about the heroic themes?

**MM:** My old ones may have worked for Keanu Reeves and Sandra Bullock, but they didn't glue so well to Jason Patric. So I wrote a new heroic theme and a new love theme for them. And once I had those melodies, I started to incorporate my old themes as sort of "B" sections to the new material. So you have both themes in *Speed 2*.

**DS:** How did you develop the score with your new thematic material?

**MM:** A lot of composers will just sit down with the picture and start writing. But I write

against the picture, and worked the music into scenes where it fit. But when I came to specific action cues, I had to score them bit by bit, second by second at the piano.

**DS:** You have a style to your action music that doesn't hit every physical thing on the screen. Unlike many action composers, you don't play the guy loading his gun, cocking the trigger, and then firing it.

**MM:** My music doesn't hit cuts, because I don't specifically look for them. Though I usually don't like that kind of scoring, sometimes it works great on the Jerry Bruckheimer films I've done. *Bad Boys* and *Con Air* are shot for the music to hit everything. But Jan De Bont doesn't direct his films that way. He isn't concerned that every scene change has to have a color or "hit." He wants the music to be about the emotion of the scene, and to be working towards something. Take *Speed 2*'s climactic chase scene. There were only two big moments that my music had to hit, which were Jason getting pulled off a speed boat, and him and Sandra launching into the water from Dafoe's plane.

**DS:** Do you like to demo your music on a synthesizer?

**MM:** I do a demo of the entire film on a synth, which is the time-consuming factor. I have pretty elaborate studio set-ups, so I can write every part individually, put them together and then play them for Jan. So when I get to the scoring stage, Jan basically knows what to expect.

**DS:** Jan De Bont has a reputation for being a stormy director on the set. Is he that intense when it comes to the music?

**MM:** No. Though we do a lot of changes on the stage, I think Jan enjoys the whole film-scoring process. He's a musical guy, and he knows what he does and doesn't like. It's a real collaborative effort when I score a film with Jan. He has fun with it.

**DS:** Your action scores have a knack for dancing around the explosions and gunfire. How do you usually cut through the sound effects?

**MM:** I don't think my music always succeeds in that respect, but I always try to get it

You can understand the studios when there's a \$150 million film at stake. They might like "Joe Smidley's" tape, but how is he about deadlines? How does he deal with the director, the orchestra, and the budget? There's a comfort zone that comes from experience.

using symphonic percussion, I sampled a lot of metal sounds, using a combination of metal scraping, wires being hit with hammers, having musicians play on cans and hubcaps, and all sorts of other metal effects. *Speed 2*'s score doesn't have any of that. This film is set on a ship in the Bahamas. It's got a different, slower pace, which made the music from *Speed* sound all wrong when it was put up against this picture. I used a lot of Cuban drums and Latin percussion to take the place of what the metal-

themes before I do anything else. Melody is the key to a score for me. Some people think that if a score is working for a movie, then you shouldn't notice it. But I like to come away from a film that John Williams has scored saying, "What a great tune! What a great melody!" So I start with themes first, and then write things out. For *Speed 2*, I began by composing everything for the ship, the Caribbean, the heroes and the villain as separate suites. There was tons of new material, 25 minutes in all. I put it up

through the sound effects. When I saw *Speed* for the first time, I said, "This is insane! I can't hear any music!" But apparently, you can hear the score. I was just used to hearing it in a different way. *Speed* had so many metallic sounds that it was easy to cut through the effects. It also helped us to compress the music mixes. But metallic sounds on *Speed 2* don't make it. This film's score has to cut through melodically, and the way I do that on my action scores is to have memorable themes instead of a lot of loud



musical "stabs." Even if you hear a little piece of a theme during a large explosion, you keep it in your head. And if you've heard pieces of that music enough times, then that whole melody is familiar to you. We've also got a lot more people in this orchestra than on the original *Speed*, which only had 63 players on it. *Cruise Control* has over 100 people. Their live playing surrounds itself around the sound effects much better than any kind of electronic stuff. Synthesizers are very flat on the dubbing stage.

**DS:** Do you like to go to the final mix?

**MM:** That's a very depressing time for me. I have just given up on it. Jan and I usually go through the film on the dubbing stage, where I make suggestions and comments. But at the end of the day, it's Jan's film, and he has to determine how loud he wants the music to play over the sound effects.

**DS:** Besides *Speed 2*, you also have the distinction of co-composing the summer's other big action film, *Con Air*. Isn't it difficult jumping from one big action score to the other?

**MM:** It's funny, because *Speed 2* and *Con Air* are totally different films, and totally different scores. If I put a *Con Air* cue up right now, you wouldn't think it was from *Cruise Control*. However, both films have 100 minutes of music in them. So as far as being exhausted, I'm definitely there!

### The Dominance of Action

**DS:** Tell me about the music of *Con Air*.

**MM:** *Con Air*'s ideas began to evolve in an album that I was doing with Trevor Rabin when the film came along. The first thing we did last Thanksgiving was to write the trailer music, which gave us a main theme and sound for the entire score. We didn't rely on strings or normal percussion. Instead, Trevor and I came up with really interesting percussion that we did with our mouths and samples. And since Trevor is the former guitarist for Yes, his brilliant playing is a big color in *Con Air*. We also had a drummer named Lou Molino, who plays like Led Zeppelin's John Bonham. We put Lou in Trevor's house with one microphone, and he gave us a raw, edgy sound.

And even with all of these unusual elements, we still used a full orchestra to give the score nice, sweeping themes. So *Con Air* is a different animal. I think it's going to influence other action scores, because it's done in such a completely unique way. I've never heard another action score like it.

**DS:** If one word hits me about your music, it's "percussion."

**MM:** You're talking about my action music, because I've done plenty of stylistically different scores like *Man of the House* and *Moll Flanders*. On the action films that I've worked on, the directors are very percussion-heavy. They like that drive. While I don't think you need percussion to move a scene along, it cer-

tainly works. *Speed* was such a percussive score that to do its sequel and say "let's not use any percussion" would get me out of a job! I just wanted to use a different type of percussion.

**DS:** You're definitely at the front of the ranks of composers who've worked closely with Hans Zimmer. How did you first meet him?

**MM:** I'd sent some of my music out before I went to England to produce Emerson, Lake &

I think that's what our real similarity is. When we look at a film and listen to a score, Hans and I are moved by the same thematic things.

**DS:** Would you say that your action music has been imitated as much as Hans Zimmer's has?

**MM:** I think I wrote an original score for *Bad Boys*, and ever since that film came out, I've been hearing bits and pieces of it in a lot of action scores. I'm sure Hans feels that way



Sandra Bullock and Jason Patric in *Speed 2*.

Palmer. Hans heard it, and called me up to say, "We've got to get together. This stuff is really terrific. Have you heard any of my scores?" And my answer was like, "Uh, no..." I wasn't really sure who Hans was at the time. And then I realized that he was the composer of *Black Rain*, which I thought was really good.

Hans had built a studio in Santa Monica, and thought it would be fun if I came over and worked with him on *Days of Thunder*. I ended up moving my studio into a building next to Hans, and we'd walk into each other's rooms. It was a bit like being in a band. You'd write something and bounce it off the other guy. Sometimes he'd say, "You're not working very hard. Why don't you try a little harder?" And you'd think, "Okay. I'll show him!" It was really fun and inspiring to have that kind of relationship with Hans.

**DS:** Your action music shares the same kind of percussive drive.

**MM:** That could be born from the fact that we grew up listening to the same kind of progressive rock and classical music. When the Beatles broke up, a style of music emerged in England at the beginning of the 1970s. It came out of King Crimson, the Moody Blues and Genesis, and Hans and I were really into writers like Tony Banks and Keith Emerson. They came up with great melodies and chord changes, and their style is reflected in my music and Hans's.

about how his music has been copied by other composers. He's an influential guy, and he's been a big part of film scoring in the '90s.

**DS:** 20th Century Fox took a real chance on you with the first *Speed*. How did you get that break?

**MM:** I got *Speed* because Jan De Bont liked the music I'd written with Hans for *True Romance*. He went to Hans and asked him if I could handle a film like *Speed*, and Hans said "Absolutely." And then Jan came to me and said "Let's go!" But I kept getting signals from Fox that said, "No, no, let's not go. You're not doing this movie." So it was very confusing, and as weeks kept going by, I still didn't know if I was scoring *Speed*. When I finally got the green light, I only had five weeks to write the music. I had to really go.

**DS:** Do you think the studios are getting more and more narrow-minded when it comes to using new composers? It seems that the only way some people can get a break is when big-name composers like Hans Zimmer and James Newton Howard offer to write a theme or two, as long as their protégé gets to do 99% of the score.

**MM:** You can understand the studios when there's a \$150 million film at stake. Someone tells them that John Williams wants to score it, but "Joe Smidley" is better for the job. Who do you think the studio is going to pick? They

might like "Joe's" tape, but how is he about deadlines? How does he deal with the director, the orchestra, and the budget? So you can see there's a comfort zone that comes from experience. I would think that if Hans was sitting around, then Fox would have went to Jan and said, "Let's get Zimmer, please! We don't know who this Mancina guy is." I had just done some music and produced songs for *The Lion King*.

symphonic score for *Moll Flanders* with 50 or 60,000 dollars. But I was lucky enough that my orchestra leaders were willing to come in and play for free. Where I had written full, sweeping strings, I had to rely on their string playing to bring some life to my string samples.

**DS:** What do you have to do to let people know your music is capable of more than just action?

**MM:** *Speed 2* and *Con Air* are the last two

**DS:** Will you be there every night to conduct the orchestra?

**MM:** No, thank God! My title is "Executive Producer of Music," so I'm working with orchestrators, arrangers and adapting Elton John's new songs along with Hans's score.

**DS:** You probably have one of the most distressing track records for score-only albums. The soundtracks you've done for *Speed* and

*Twister* initially weren't supposed to come out at all. It was only after the films' successes that your music was released—months after the movies were already out of circulation.

**MM:** It's frustrating for me, because now I've been told that the studio has refused to put out a score album for *Speed 2*. It's wild the way this business works. I was talking to Thomas Newman a while back, and he was disappointed that there wouldn't be a score album for

*Phenomenon*. I think Tom's a brilliant composer. Everything he does should be put out on a CD! The more that labels back a composer, the more people will respond to the music.

It's not even a question if the label thinks the music isn't good enough, or that they don't want to put a score album out. It's a legal issue. When it comes to the score album they say, "Oh no! There's an orchestra on that! We've got to pay re-use!" That doesn't make any sense to me.

**DS:** How can you explain that reasoning?

**MM:** The labels don't want the score album to compete with the song one. The deal that Jan's production company made with Virgin Records is that they'll hold my score album up for six months, if it will be released at all. So even if they said "yes," I'll still have to wait six months. And then *Speed 2* won't sell nearly as many copies as it would have if it came out around the film's release. An album like *Independence Day* sold so many copies because it was right there in the stores the day the film came out. My score to *Twister* came out four and a half months after the movie was released, and was gone from the theaters.

It's just not right, and this whole song vs. score album thing has to be remedied. But at least the songs on the *Speed 2* CD are actually in the movie, and one of them is a dance-rage number that I wrote, which is pretty exciting.

**DS:** With *Speed 2* and *Con Air*, do you think you've made the A-list of film composers?

**MM:** I don't feel that I'm on it. Thomas Newman and John Williams are "A list" to me. I'm just lucky to be doing what I am, and to really enjoy it. I do get a lot of letters from movie score fans, but I have no real concept if the general public knows who I am or what I do. All I do know is that people liked *Speed*—the movie. •



Many large things explode in *Con Air*, starring Nicolas Cage. Inset: Producer Jerry Bruckheimer.

There was a lot of material there, but the film hadn't come out yet. So everybody was concerned that I was going to get the job and screw up. I could understand that, and Jan really fought for me to get *Speed*. I was very lucky to get my break.

**DS:** Do you think composers like Howard and Zimmer get a bum rap for getting credits on films that have been practically scored by their protégés?

**MM:** It's a no-win situation, and I don't want to be a part of it. Although I have arrangers and orchestrators that I work with and are very good, I've never been interested in the "factory" aspect of the job. If I can help somebody, I'll do it by offering to assist in any way that I can. But I won't put my name on a film and not write anything for it.

**DS:** I think you're a far more versatile composer than Hollywood gives you credit for. *Moll Flanders* was probably your richest score in terms of its thematic sweep. Yet its music really suffered because it was mostly done with synthesizers instead of orchestral instruments.

**MM:** I only had four players on *Moll Flanders*, and no budget. It was very frustrating to write a score like that and be told that the studio didn't have the money to give me an orchestra, even though they had it for *Species*. Music is an important part of movie-making, and you have to support it. I probably could have pulled off a

scores I'll be composing this year. I think I have to take on more varied projects, which is why I'm doing *The Lion King* on Broadway with Julie Taymor (*Juan Darien*). When it first came up, I thought, "Why do I want to do this? I've already worked on the film." But this *Lion King* is about writing new songs and new score.

And when it comes to movies, I want to do scores that aren't so reliant on action and explosions. Because I come from the melody school, I want to do more romantic projects like *Moll Flanders*. I've built my own studio now, which will make it easier for me to take on smaller films. They let me stretch out and explore different areas.

**DS:** How will Hans Zimmer's music for the cinematic *Lion King* figure into the Broadway show?

**MM:** Hans wrote some great stuff for the film, and we're definitely using his score during the wildebeest stampede and for the finale. But this is a very different way to do *The Lion King*. We're not trying to make this sound like it did in the movie theater, because that's not what this show is. It's a live musical, and we're trying to bring a much more organic feeling to it with an African choir, six percussionists, ethnic woodwinds, marimbas, mallets and woodwinds. This isn't going to be a bunch of keyboard samples. We've got 21 players in the orchestra pit.



# SCORE

The latest in soundtrack CD releases.



## The Lost World: Jurassic Park ★★★½

JOHN WILLIAMS

MCA Soundtracks MCAD 11628. 14 tracks - 68:58

The *Lost World* score, like the film, isn't so much a disappointment; rather, there are no surprises. Steven Spielberg's directing style has become so obvious that you know exactly how Williams will score each scene—where the audience is supposed to react, where the scares are, etc. Fortunately, Williams is still the best when it comes to this genre. The new theme, "The Lost World," goes the opposite direction of its predecessor. With the darker story, the high adventure material is gone, and in its place is African/tribal music. The new theme features in "Malcolm's Journey" and "The Hunt," the latter a thrilling, percussive action piece which was either buried in the final film mix, or simply tracked over another theme for whatever reason. Other fun tracks include "Rescuing Sarah," "The Raptors Appear," and "Ludlow's Demise." (Does Williams always have to give away the plot in his track titles?)

Williams's stately dino themes from the previous film are all but missing, making only obligatory appearances in "Hammond's Plan" (recalling the first film's adventures) and "Finale and Jurassic Park Theme," a flawless but super-quick and uninspiring rendition—a chunk of this was apparently tossed out for the darker motifs of "The Lost World" theme. Overall, there is no "wow" factor at all. In the first film, the key thematic material ("Journey to the Island") was significant: it began as soaring music, since we were about to expect the unexpected. Then when we got to the island, we felt like Dr. Grant in seeing the dinosaurs for the first time. Unfortunately, since we see dinosaurs so often in *The Lost World*, what can Williams do, but write plenty of tense, rhythmic/primitive/tropical stuff every time one of these critters pops up? Because the bulk of the movie takes place on a jungle island, it almost boils down to a hodgepodge of other scores—Silvestri's *Predator 2*, Goldsmith's *Congo*, even Steiner's *King Kong*.

As expected, Williams plays his strengths at writing sequel music, but there isn't much for him to follow-up on. Maybe the shallow story and character development were just *deja vu*. After this outing, Williams can concentrate on more serious work until the new *Star Wars* movies come out. —Jack H. Lee

## The Saint ★★★½

GRAEME REVELL

Angel 2435-56446-2. 14 tracks - 52:10

This slam-bang action score by Graeme Revell is as much a stylistic return to the type of cat-and-mouse suspense music he introduced in *Dead Calm*, as it is a thematic continuation of the composer's large-scale action fare such as *Hard Target* and *The Crow*.

The "Main Title" is an unexpected mixture of Revell's style: low-key synths, soft strings, a restless piano, and a lilting, high-pitched cry from a children's chorus (the effect eerily recalling the opening moments of Ennio Morricone's *The Bird with the Crystal Plumage*) briefly segue into an impressive, modernist orchestral rendition of Edwin Astley's sexy "Saint" theme. Other memorable tracks include the exciting "Race to Embassy" and "The River Chase," as well as the uneasy, brass tempo-building of "Red Square" and its counterpart, "The Fight." Much less effective is the Barryesque "Love Theme" which overpopulates the album with three stand-alone tracks (stick to the jazzy "Love Theme Finale" for the best representation of the theme), as well as the pretentious brooding of "Tempelhof."

Unfortunately, the best part of the score in the film has become the most disappointing aspect of this album (which is not to be confused with Virgin's song CD). The "Break-In" cue in the movie underscored Simon Templar's daring building climb with a thrilling drums-and-guitar "Saint Theme," while the alternate "Break-In" track found on the disc is a slower, more orchestral approach that Revell had originally envisioned for the scene. The alternate cue works, but the excitement is lost.

—Dave Buzan

## Ron Howard—Passions & Achievements

Milan 73138-35800-2. 12 tracks - 49:46 ★★★

A curious echo of his "Happy Days" persona, Ron Howard seems like the perfect movie director for middle-class America. His heroes and heroines are American archetypes (the fireman, the Irish immigrant) or wish-fulfillment fantasies (the mermaid, the rejuvenated senior citizens). Now Milan has honored Howard's 20 years as a director with a collection of tracks from 12 of his movies, from *Grand Theft Auto* (1977) to last year's *Ransom*. *Passions & Achievements* contains the work of eight composers; the repeaters are James Horner (four tracks) and Randy Newman (two tracks).

Howard's films are a mixed bag. (Do you remember 1994's *The Paper*?) So are these scores. If you found Dionne Warwick et al. singing Burt Bacharach's "That's What Friends Are For" too sweet to tolerate, the instrumental version from *Night Shift* is worse. (You have to love the electric keyboard that gets the tune first—it's pure early 1980s Velveeta.) I think Peter Ivers's "Main Theme" for *Grand Theft Auto*, with its "Whoa-oh-oh" vocals, is meant to be ironic, but I'm not sure. Whatever the movie, Howard's composers generally have responded predictably to the director's affection-

ate portraits of common men who find themselves in uncommon situations. They press Americana buttons such as the snare drum tattoo and the trumpet fanfare—lonely or defiant—to salute the Average Joe's struggle against adversity. Sometimes the enemy is human, sometimes it's fire (*Backdraft*—a militaristically overblown effort from Hans Zimmer), and sometimes it's fear (Horner's *Apollo 13*—the track chosen is "The Dark Side of the Moon," and unfortunately, it's the version with dialogue). Whoever or whatever it is, Howard's composers generally are there with a hand on the main character's shoulder, loving God, family, and country as the sun rises and the flag waves at the end of the last reel. One of the nicer cuts is Lee Holdridge's "Love Theme" from *Splash* (like Pino Donaggio without the scuzz factor). "The Land Race" from *Far and Away* (John Williams) is superior to just about everything else on this disc. (I think Horner's ultra-catchy "Willow's Theme," from the eponymous movie, sounds like the march from *Raiders of the Lost Ark* played backwards at 45rpm.)

In all cases, these appear to be original soundtrack recordings. Because several of them are no longer available in complete versions (or never were, as in the case of Thomas Newman's *Gung Ho*), this compilation is useful for hungry soundtrack collectors. Perhaps it also will be useful for fans of Howard, although, despite the accolades of his colleagues, it seems unlikely that he is going to be remembered as a composer's director in the manner of Cronenberg, De Palma, and (at times) Hitchcock. Whether Ron Howard is worthy of the Frank Capra-like mantle that Milan seems to be placing on him is another question entirely....

—Raymond Tuttle

## Assassin(s) ★★★

CARTER BURWELL

Milan 74321-46288-2 (France). 22 tracks - 44:19

*Assassin(s)* is the new movie from French director Mathieu Kassovitz (who directed *La Haine* [Hate] in 1994), starring himself and Michel Serrault. This film noir is about an old killer who teaches a young man his profession. It's a cynical lifestyle, but classical in a way, where killing is an artisan's work that has to be done well, and with respect to rules. (The film has nothing to do with a certain Sylvester Stallone movie!)

Kassovitz's intimate choices lead to sober orchestral music with a small ensemble. Carter Burwell's score reflects a pessimistic *humor noir*. The main titles develop a sad theme, a la *Barton Fink*, creating a sordid atmosphere, with the idea of a routine suggested by a bassoon motif. The rest of the album consists of variations on this theme, with a tragic tonality sustained by Burwell's dark

### RATINGS

- ★★★★★ Best
- ★★★★ Really Good
- ★★★ Average
- ★★ Pretty weak
- ★ Worst

orchestrations where the bass is dominating. Some of the cues are very short, with strong interruptions; Burwell never needs much time to create an atmosphere or emotion. In *Fargo*, his music corresponded to the Coens' sarcastic point of view; here, the feeling is always tragic. Kassovitz's movie is an "endless nightmare," and Burwell doesn't try to give a way out of it. His brilliance in *Assassin(s)* is to compose an unforgettable theme, so unforgettable that, even when it doesn't appear in all of the cues, you can feel its presence. For example, in "Saignement de Nez," the orchestra only plays the theme's accompaniment, so your mind fills in the rest. The theme becomes an obsession; there is no reality outside of it. More than a character, this theme represents the whole movie.

Of course, there are also two themes for the two main characters: Max's theme ("La vie de Max"), and the killer's—monsieur Wagner's—theme ("Max Suivant Wagner"). But the two themes have the same tonality: dark and tragic. The two characters' lives are bound; so are their themes. Burwell uses this base to create instants of tension through repetitive and almost atonal music ("Les Crocodiles," "Soudure").

Burwell's work overall transmits an almost absolute lack of emotion, corresponding to the nietzschean approach of the film; listen to "La mort de Max," where it seems his routine continues even after his death! Burwell's style is immediately recognizable: obsessive themes, strong but rare crescendos, subtle percussion, a small orchestra, and very short cues. But here, this style reaches almost unbearable depths of despair. It's a score with density, where less is more, which tries to elaborate a coherent universe rather than accompany the action—and that is pretty rare nowadays.

Small portions of dialogue reflect the cynicism of the film (as heard in the song "Cauchemar sans fin") in the well produced CD, which also features "enhanced" CD-ROM capabilities. U.S. fans will have to order it from the usual soundtrack specialty importers. —Jean-Michel Cavrois

### **Lilies of the Field ★★★★★**

JERRY GOLDSMITH (1963)

Pendulum PEG 009 A28549.

12 tracks - 32:00

Aptly described by Leonard Maltin as a "little film that made good," Ralph Nelson's *Lilies of the Field* was a huge success in 1963, placing in the top-ten at the box office for the year and garnering five Academy Award nominations (including a Best Actor win for Sidney Poitier). The story, which concerns a

handyman helping a group of nuns build a chapel, is described in the soundtrack liner notes as "warm-hearted, funny and deeply moving." The same thing could be said about Jerry Goldsmith's landmark score.

Goldsmith's inspired "Main Title" begins with a solo harmonica, the music slowly building as the film opens on a panoramic stretch of Arizona highway, a lone car carrying complacent drifter Homer Smith (Poitier) behind the wheel. Although the "Main Title" goes a long way in establishing the emotions of Poitier's character early on, it isn't until the film's midway point that the subtext shifts dramatically, giving the theme tremendous resonance.

"Amen (Sunday Morning Amen)" stipulates this change as the melody used in the "Main Title" becomes the backdrop for a stirring front-porch jam session between a lip-synching Poitier (his vocals are performed by Jester Hairston) and the nuns. With "Amen" telling the story of Christ, that same music

previously thought by the viewer/listener to be an underscore of Poitier's character suddenly changes from development to statement: Goldsmith is quite literally scoring the power of prayer. The "End Title/End Cast" solidifies this statement as a super-imposed "Amen!" flashes across the screen, with Homer driving back down that familiar stretch of Arizona highway. For both the film and the score, this is a bold artistic stroke.

With jaunty cues like "The Roof" and "Feed the Slaves/Drive to Mass," Goldsmith contributes some of his best music ever for a small orchestra. These themes are delightful toe-tappers (the approach is a precursor to many of Goldsmith's western scores), but the cues always remain potent, never cloying.

With Pendulum's excellent reissue of *Lilies of the Field*, I have not only been introduced to one of Jerry Goldsmith's most magnificent scores, but to a film that is remarkable in every way. "Amen!" —Dave Buzan

### **HENRY MANCINI**

#### **Bachelor in Paradise ★★★½**

Rhino R2-72464. 18 tracks - 48:56

This is an "event" recording: firstly, it contains an all-too-brief sampling of what Hank Mancini wrote for an average Bob Hope-Lana Turner comedy romp during his "annus mirabilis," namely 1961. (This was the year that he composed a little something called *Breakfast at Tiffany's*.) *Bachelor in Paradise* was Mancini's sole M-G-M assignment until 1982's *Victor/Victoria*. Here he gives the M-G-M Studio Orchestra a refreshing workout, Mancini style, in the main and end titles, with lyrics by Mack David, and a cover, big-band version of "How About You." The end title is a revelation, since it contains that spangly Mancini fanfare ending that he'd use in such scores as *Tiffany's*, *The Glenn Miller Story* and *Charade*; when he'd re-record his music for albums, the "fanfare sound" is often absent. The stereo sound here is really something, and does not contain the studio reverb that somewhat mars Mancini's RCA recording of the title ditty (*Our Man in Hollywood*, RCA LSP-2604).

To fill out the remainder of the album, there are heretofore unreleased tunes from the M-G-M vaults: De Vol's *Glass Bottom Boat*, a stereo version of "Coffee Time" from Previn's terrific *Subterraneans*, Jeff Alexander music from *The Mating Game*, and the "Fashion Show" sequence from *North by Northwest*—still in mono, which gives the lie to this being an all-stereo album. A really loopy cut is by Neal Hefti—also in mono—of "Over the Rainbow," with a smile-inducing "diddy-doodly" rhythm. And for Mel-lovers, there's Tormé's snappy rendition of the main title to *Sunday in New York*, with "Johnny" Williams arranging and conducting.

Even Liberace makes an appearance with his "Aruba Liberace," a lively and less sugary confection. Some of these items are not from soundtracks, but from other E-Z listening recordings by Les Baxter, Esquivel, and one of Gary Owens's favorites, Ferrante & Teicher.

For us bachelor boys: this one is "it." The packaging is excellent, with many photos from the films and informative notes by Joseph Lanza, who wrote the classic tome on mood music, *Elevator Music*.

—Guy McKone

#### **Summer Love: Early Mancini Works ★★★**

MCA Victor MCVM-22055 (Japan).

16 tracks - 37:20

This is a reminder of Mancini's prolific Universal years, little of which is available on records. Here we have a generous sampling culled from two Decca albums released in 1956 and 1958, namely *Rock, Pretty Baby* and *Summer Love*. It's mostly the lighter side of Mancini's *Touch of Evil* sound, with lots of blarin' sax and twangin' guitars, a far cry from the sophisticated

tion of *Breakfast at Tiffany's* or *Two for the Road*. It's a fun spin through the '50s with Hank Mancini and company, as conducted by Joseph Gershenson; a respite from the melodramas scored by Skinner and Salter. A few vocals are provided by Jimmy Daley and the Ding-a-Lings (who was this guy? was it really John Saxon doing vocals?). One of the highlights is "Sox Hop," a boppy number reminiscent of "Orson Around" (from *Touch of Evil*). Some of this material eventually appeared in other Mancini scores, notably *Man's Favorite Sport?*, as well as in *Cape Fear*, scored by Herrmann. The cool sound is represented by, among a few others, "Free and Easy"; Mancini later re-recorded this with strings for his first RCA orchestral album, *The Mancini Touch*, recently reissued in England with the added touch of listing personnel and recording-session dates.

Liner notes on *Summer Love* are in Japanese; the English ones are on the back of the booklet—get out the magnifying glass! The original Decca label is reproduced on the disc. The sound quality (in mono) is wondrous despite the age of the original tapes, and it certainly beats those brittle Decca vinyl pressings. On the expensive side, but worth it.

—Guy McKone

Another recent CD Mancini fans should seek out is *Shots in the Dark* (Donna DOCD 2113, 20 tracks, 67:51), interpretations by contemporary bands of Mancini's classic themes—Peter Gunn, Pink Panther, *Touch of Evil*, *Days of Wine and Roses*, *Experiment in Terror*, and some lesser known pieces. The performances vary in faithfulness and coolness, but overall mesh instrumental rock with retro spaciness. At the least, it's great that Mancini's music is living on in its own pop niche—and at best it's a darn good album, with hip girl-with-a-gun cover art and copious liner notes to boot!

—Lukas Kendall



## Il Neorealismo Italiano ★★

Arranged and Conducted by Andrea Ridolfi

Orchestra Sinfonica di Sofia, CAM CVS 900-010.

Disc one: 10 tracks - 48:35. Disc two: 10 tracks - 43:56

When I first heard about this set, I thought it was a CD-ROM, but it is a deluxe 2CD set with no enhancements. The format is similar to that of CAM's soundtrack encyclopedia releases, except that the storage book has about three times the area of a regular CD booklet, allowing for larger reproductions of posters and stills. In addition, there are short pieces about the films (by director Carlo Lizzani) and brief sketches of the composers (including photos)—although virtually no discussion of the music. All text is in Italian, English and Japanese.

The Italian Neorealism movement occurred from the early '40s to the early '50s, producing such enduring classics as *Bicycle Thieves* and *Miracle in Milan*. Of the dozen composers represented on the discs, about 28 minutes is composed by Nino Rota and another 20 is by Alessandro Cicognini. The selections are: *Roma Città Aperta* (*Open City*, 1945, Renzo Rossellini, 3:27); *Paisa* (*Paisan*, 1946, Rossellini, 7:38); *Sciuscià* (*Shoeshine*, 1946, Alessandro Cicognini, 5:07); *Ladri di Biciclette* (*Bicycle Thieves*, 1948, Cicognini, 3:46); *Miracolo in Milano* (*Miracle in Milan*, 1950, Cicognini, 5:02); *Umberto D.* (1952, Cicognini, 3:48); *Vivere in Pace* (*Live in Peace*, 1946, Nino Rota, 7:50); *Fuga in Francia* (*Escape to France*, 1948, Rota, 3:37); *Ossessione* (*Obsession*, 1942, Giuseppi Rosati, 5:43); *La Terra Trema* (*The Earth Trembles*, 1948, Luchino Visconti/Willy Ferrero, 2:37); *Sotto il Sole di Roma* (*Under the Sun of Rome*, 1948, Rota, 7:29); *E Primavera* (*Springtime*, 1949, Rota, 4:17); *Due Soldi di Speranza* (*Two Cents Worth of Hope*, 1951, Cicognini, 3:41); *Senza Pietà* (*Without Pity*, 1948, Rota, 6:08); *Riso Amaro* (*Bitter Rice*, 1949, Geoffredo Petrassi/Armando Trovajoli, 5:13); *Non C'è Pace tra gli Ulivi* (*No Peace Under the Olive Tree*, 1950, Petrassi, 3:55); *Roma Ore 11* (*Rome, Eleven O'Clock*, 1951, Mario Nascimbene, 2:43); *Il Cammino della Speranza* (*Path of Hope*, 1950, Carlo Rustichelli, 4:38); *Cronaca di un Amore* (*Story of Love Affair*, 1950, Giovanni Fusco, 3:31); *Achtung! Banditi!* (*Achtung! Bandits!*, 1951, Mario Zafred, 3:21).

The good news is that little, if any, of this music has been available before. The bad news is that the dramatic portions of these scores are not rendered very well. The music has been arranged into very short suites, often opening and closing with the main theme. They retain their distinct Italian flavor, with mood swings from sentimental to melancholy in the "street" tunes and light dramatic pieces. I suspect, however, that these arrangements have been scaled down from the originals. It never seems to have been arranged overtly for easy listening, but passages which seem as though they should be more dramatic come off too lightly and take on a small, pit orchestra sound. Just as irritating for the purist is an occasional, but obvious, electronic keyboard inexplicably subbing for authentic timbre.

Thus, surprisingly, considering the detailed packaging, these CDs won't represent the original goods to the soundtrack aficionado, and would seem too

obscure and expensive to appeal to the movie themes crowd. The simple, direct melodies come across with feeling and atmosphere, but the rest leaves me cold.

The one film whose music encourages me to seek it out is *Senza Pietà* (*Without Pity*). To accompany the debut of black actor, John Kitzmiller, who also played Quarrel in *Dr. No*, Nino Rota adapts American folk songs into his score: "Old Man River," "Nobody Knows the Trouble I've Seen," etc. I recognized what had to be a strained variation of "Old Man River" before the melody burst forth properly. That was quite a surprise in a suite of Italian film music.

—Tom DeMary

## Murder Is My Beat: ★<sup>1</sup>/<sub>2</sub> Classic Film Noir Themes and Scenes

Rhino R2 72466. 18 tracks - 56:01

This album is packed with all-time classic film noirs: *The Asphalt Jungle*, *The Maltese Falcon*, *Murder My Sweet*, *The Big Sleep*, *Force of Evil*, *Laura*, *Dark Passage*, *White Heat* and more. That some dialogue would be included was inevitable: isolated music tracks no longer exist for many of these M-G-M, RKO and Warner Bros. pictures. But, Rhino has taken this "problem" and exacerbated it by loading their album with even more dialogue: the inexcusable idiosyncrasy to which I refer is the tracking of dialogue over otherwise clean main and end titles—such as Rózsa's opening gloom and doom for *The Asphalt Jungle*, amateurishly faded into an unrelated conversation halfway through. Only David Raksin's *Laura* (licensed from Fox) and *Force of Evil* (from the composer's archives) escape this treatment.

Beyond this purist horror, there's the fact that all of the dialogue makes for a terrible listening experience. I don't mind judicious snippets of speech on soundtrack albums, like the official *Blade Runner*, but the dialogue here is so pervasive, switching from film to film every three minutes, that it's a total non sequitur. There are a few crackling lines, and classic voices such as Bogey, Sterling Hayden and Elisha Cook, Jr., but random, lengthy excerpts from 16 unrelated narratives is overkill and an earsore. This is why people do not include dialogue on soundtrack albums: it's annoying and makes no sense! When I want to listen to dialogue over music, I'll watch the movie. Sadly, the original tracks of composers like Steiner, Waxman, Webb, Previn and Deutsch become more buried than in the actual films, making this album little better than that home-made cassette you might have made on your own. It's a novelty package gone horribly awry, for the clinically indiscriminate only.

—Jesus Weinstein

## SPACE CAPSULE REVIEWS

### Fantasy Chamber ★

PAUL CHITEN

Playful Records 10012-1. 12 tracks - 56:40

While searching for a lost gem many of us have stumbled upon an unknown CD which catches our eye—and hey, for \$2.99 how can you go wrong? I grabbed a CD with a mysterious cover depicting a smoky environment and what seemed to be scintillating light framing either an arm or a leg. I arrived home and popped the CD on and immediately began

to chuckle as it finally dawned on me that this was a score to a hardcore adult film—*zounds!*

Composer Paul Chiten has pursued the route most of his peers do in this business. He liberally sprinkles the film's presumed hardcore fantasies with pseudo new-age strokes and the usual horn arrangements. I must admit with tracks entitled "A Dream of Betty Page," "Moon in Chains" and "Naked Rain," I am tempted to grab my raincoat and track this film down at my local video outlet. Recommended only for the most hardcore of completists.

—Oscar Benjamin

## Jenseits der Stille ★★★

(aka *Beyond Silence*) NIKI REISER

Virgin 72438 42694-2 5. 24 tracks - 38:37

*Jenseits der Stille* tells the story of a girl growing up with two deaf parents. When she starts to play the clarinet and falls in love with music, a strong conflict arises between her and her father that almost destroys their family. This touching movie by first-time director Caroline Link was a great success in Germany last year, acclaimed by critics and audiences, which is rare for a non-comedy.

Swiss composer Niki Reiser has created a sensitive and refreshing score that reflects the different moods of the film. From calm, quiet passages, to funny and enlightening ones in which he incorporates Jewish style music, he makes use of simple but effective melodies and instrumentation. Should this film ever be shown in the U.S. (it was co-produced and distributed by Buena Vista International), I can only recommend it, and its score, to everyone.

—Uwe Sperlich

## Fargo/Barton Fink ★★★<sup>1</sup>/<sub>2</sub>

CARTER BURWELL

TVT 8010-2. 24 tracks - 43:17

Old news this, but certainly worth a mention. These two Coen Bros. films make interesting companion pieces; in some ways they are similar, but in tone they are very different.

*Fargo's* main theme is usually played by solo violin, and in "Fargo, North Dakota" and "Brainerd, Minnesota" it is developed into a powerful piece with full orchestral accompaniment. There's a tense piano and timpani motif, reminiscent of parts of John Barry's *Goldfinger*, especially when augmented by xylophone. There's also a good deal of orchestral droning (no, don't run away), where drones, sometimes with added brass dissonances, are used to emphasize dramatic points in two startling scenes (the ransom being delivered and the discovery of the kidnappers' hideaway). This adds an oppressive tone to these scenes, and to the film as a whole.

*Barton Fink* is an odder score, though we have considerably less of it on this disc. There is a little droning; a tense piano motif often accompanied by expressive string writing; and some sampled effects: drains in "Love Theme from Barton Fink" and "wrestling effects" in "The Box," though I can hear a projector clicking and a train as well. The album is brought to a depressing close by "Fade Out—The End."

Overall this CD shows Burwell's talent for interesting, low key, effective music. The *Fargo* selections certainly make for a rewarding listen.

—Iain Herries



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40. Wonderful Life Tiomkin TELARC
41. Kings Go Forth/Some Came  
Running Bernstein CHR
42. Last Butterfly North VS
43. Last Starfighter Safon Orig. SCCD
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# The Reshaping of Rage: Blood and Chrome

David Cronenberg and Howard Shore interrogate the connections, and conflicts, between body and mind, mind and reality.

by JOHN BENDER

In *Scanners* (1980) chemicals enhance the human brain until it is capable of inflicting an explosive death on victims telekinetically. In *The Brood* (1979) a woman, through sheer intensity of madness and will-power, manifests a womb, a pregnancy and its horrific progeny outside of her body. In *The Fly* (1986) the sacred borders that shelter the separate physical integrities of man, machine and insect are brought down. In *Dead Ringers* (1988) a wholly disturbed gynecologist transforms surgical instruments into strange golden devices with which he plans to resculpt intimate feminine physiognomy until it is in accord with his personal visions of perfection. In *Videodrome* (1982) James Woods melts into his television; his thoughts become broadcasts and those broadcasts become flesh.

As is apparent, director David Cronenberg continues to re-examine a basic theme of conflict as "body versus consciousness/consciousness versus reality." As he sees the universe, man is at its center, but man, though the focus of creation, is not at ease with creation and its perplexing burdens of corporality—a mind uncomfortable seeing itself as a coiled, moist brain. Cronenberg must be acutely cognizant that humanity's particular brand of unforgiving self-awareness sits precariously in its vessel of animate fat and gristle. Sadly, as we all now know, in California recently several individuals readily abandoned their "vessels" in humble pursuits of a tragically misguided fool.

Sometimes it doesn't take a lot for a human being to disregard the flesh, or perhaps to view it as an opportunity for the investigation of taboo, which brings us to Cronenberg's latest project. *Crash* concerns itself with an elite group of people who are obsessed with the physical, experiential aspects of mankind's transgressive interface with one of its more inevitable contrivances—the automobile. These people, presumably all survivors of serious highway accidents, have come to perceive a deep addictive reciprocation between the automobile, with its ability, via crashes, to violently reconfigure our bodies, and intense sensual perception. Eventually they pursue

the fetish beyond carnality and into the realm of rogue aesthetics. Car wrecks become mysterious works of art—the blood and the chrome, the mangled flesh intertwined with the mangled steel, the moans of pain and the smell of gasoline; these all become, for them, beautiful—aspects of powerfully repercussive and complex tableaux.

*Crash* is not just a "movie" as defined by the E! channel and *People* magazine; it has not been formulated either to sell or entertain—watching it ain't fun! The plot unfolds slowly and quietly, and although the players are not scripted prolix, when they do speak Cronenberg shoots much of the dialogue in a sort of motionless vacuum. The result being: denied distractions, I found myself intently listening to, and, without option, forced to comprehend the various characters' twisted confessions and revelations. Cronenberg entangles the audience into

have all been for this director. Shore's effort for *Crash* (Milan 73138-35774-2, 15 tracks, 44:44) is a terribly beautiful thing. Conceptually the score seems to have been drawn from two major expressionistic references: 1) the highway—specifically the culturally formalized and visually exaggerated sense of distance that highways impart, and added to this is an allusion to the strong and potentially dangerous gift of anonymity many drivers experience behind the wheel; and 2) the automobile itself as a metallic construct. Shore's calculated instrumentation, mostly electronically manipulated guitars, harps and percussion, give *Crash* a cold and burnished metallic sound. The expansive loneliness of the road is rendered by virtue of echo; almost the whole score has been heavily reverbed.

One cue, "Prophecy Is Dirty and Ragged," in its two distinct sections, sums up Shore's *Crash*. The first half is a portrait of mental unbalance; it lets us hear the voice of an obsession. The majority of the score, as this eerie voice, seems to be based on black energies inside the hearts and minds of the characters; it deftly mirrors the opaque blanket of aberration that thickly coats their ponderings. The second portion of "Prophecy," played by a more traditional string orchestra, slides away from the protagonists and, with unmistakable compassion, looks upon them from the perspective of an audience. This is a sys-



Director David Cronenberg (left) with *Crash* lead James Spader.

the unique and distasteful inclinations of the "crash cult" by artificially isolating both parties from the world at large. During the final third of the narrative the three leads pull over and park at the night scene of a fatal collision. Amidst flashing red lights and a mix of voices over car and ambulance radios, police and rescue workers swarm in and around the accident; nonetheless, the three, as they rapturously examine, videotape, and even sit themselves amidst the fresh carnage, are ignored by all the official personnel as if they were invisible. Like Lynch, Cronenberg has the talent somehow to make such strangeness indisputable.

The film is the eighth collaboration for Cronenberg and Howard Shore. Shore's best works, *Videodrome*, *The Fly*, and now *Crash*,

tem Shore used equally effectively with *Videodrome*. Most of that score (electronics) functioned as the very color of the film's horrors, but when needed it switched to strings and sympathetically addressed individuals and their anguish. To me this is one of the wonders of film music: that it can, in the space of a single track, speak from a character or condition at the viewer, and then suddenly be emoting with a viewer at the screen. The score for *Crash* is one of the current wonders of film music and I give it a hearty recommendation. Keep an eye on Mr. Shore! •

John Bender can be reached at 3724 Colby St, Pittsburgh PA 15214.

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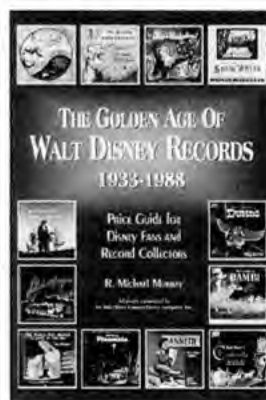
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## By Popular Demand: Shorter Jeff Bond Article

FSM's beloved critic-at-large takes a look at a few recent movies you might have heard about. The proper study of Apes is Apes!

It really didn't matter that the first *Jurassic Park* was a complete dramatic washout, because the movie was the literal actualization of its own plot: an opportunity for people to look at living dinosaurs. The sighting of the first brachiosaur, accompanied by **John Williams's** elegiac music, was as effective a sequence as Steven Spielberg has ever directed, and the terrifying attack of a tyrannosaurus on a couple of stalled jeeps on a rain-swept road at night is as frightening as anything in *Jaws*. Even Williams's sappy *Jurassic Park* fanfare contributed to the feeling that the viewer was on some Disney tour ride. The human characters were annoying, but no more or less than the tourists any vacationer is forced to put up with. You paid to see live dinosaurs, and by God, that's exactly what you got.

If *Jurassic Park* was an amusement park exhibition, *The Lost World* is a safari, with a screenplay that's more of a tour guide than a dramatic construction. The opening of the movie is the same as the opening of the first book, with a child on vacation with her (loaded) parents finding a strange animal on the beach. Tragedy strikes, and for a tantalizing moment we're given a glimpse of the Steven Spielberg who directed *Schindler's List* as he jump cuts from a shot of the girl's mother screaming (rather unconvincingly) in horror to a bizarre matching shot of Jeff Goldblum yawning in front of a patently phony neon-lit background of tropical vegetation. Sadly, that's about where the inventiveness ends, as the next scene is a fatuous ten-minute gabfest in which adorable old codger John Hammond (Richard Attenborough) tries to convince Malcolm to investigate "Site B" where the dinosaurs from the original movie were hatched and raised.

For all the stated intentions of cutting out the foreplay in this movie it seems to take even longer to get to the island this time, and after the first dinosaur sighting there's still reams of mundane character exposition to plow through. Malcolm has a teen-aged daughter from a previous marriage and a girlfriend played by Julianne Moore, and there are interminable scenes setting up their relationships. About the only merciful aspect here is that Goldblum and Moore aren't playing an estranged, bickering couple who rediscover their love in the face of the dinosaurs.

The film's hunter/gatherer conflict is played out as a sprawling expedition arrives with all sorts of cool equipment to capture the creatures

for shipment to the mainland. The film finally comes to life, of course, when we can forget about the manufactured human relationships and watch stuntmen interact with galloping CGI dinosaurs. The hunting sequence is a show-stopping special effects hoe-down, with dozens of dinosaurs sprinting across a huge clearing while Hummers and motorcycles pursue them, driving underneath their pillar-like legs, lassoing them like wild horses or trapping them with giant hydraulic pinchers. (I have a feeling Spielberg plotted this scene out in a sandbox when he was six years old.) The texture and detail is amazing, with dinosaurs running through clouds of dust, sunlight glinting off their hides, tossing around men who are trying to rope them like ten-pins. It's the sort of thing Ray Harryhausen could only have dreamed of when he was making movies. The film's villain-by-default, Ludlow, is of course a venal capitalist, played by Arliss Howard, who looks so much like actor Bob Balaban that I wondered why Spielberg didn't simply hire his former *Close Encounters* thespian. His somewhat reluctant partner-in-crime is the peerless Pete Postlethwaite, playing a great white hunter eager to bag a T-Rex. Like Jeff Goldblum, Postlethwaite can make even the most inane character seem like something the Bard might have created (although he just barely escaped *Dragonheart* with his dignity intact), and his rocky presence holds out great promise that *The Lost World* is going to turn into something closer to *Jaws* than *Jurassic Park*.

Apart from the film's central set-piece, in which two T-Rexes push a couple of large Winnebagos off a cliff, almost every action sequence is lifted from the original *Jurassic Park* book: the attacks by pecking, chicken-like compsognathi, the sequence in which Julianne Moore is trapped on a roof between raptors on the ground and on the building top with her, and a scene in which a T-Rex noses blindly into a waterfall, using its tongue to lick the people cowering behind it. There are a few real jolts,

but *The Lost World* is missing the element of surprise and wonder that was the only thing *Jurassic Park* had going for it. Two T-Rexes wind up being a lot less frightening than one, even though Spielberg is a genius for conjuring up positively Jungian nightmare scenarios for the beasts, particularly one in which a couple of people in a small tent have to hide under their sleeping bags while the six-foot head of a tyrannosaurus probes slowly through the flaps of the tent door and sniffs them hungrily.

The dinosaur scenes are successfully "darker" in *The Lost World* (i.e., more people are eaten). However, the human conflict and depth remains something Spielberg seems willing to jettison in these kinds of movies. Precious little is done with the human relationships once screenwriter David Koepp dispenses with their wheezing set-ups. Malcolm's daughter is (mercifully) relegated to the background until she figures in a ridiculous butt-kicking action gag that would have been more appropriate in a *Power Rangers* movie. Children are like guns in these movies: once they're presented and we're told they have some great skill (like the computer hacker granddaughter in JP) the filmmakers are obligated to use them to solve a problem in the final act. Postlethwaite's hunter simply bows out of the proceedings, managing to convince us through sheer actor's presence that he played a larger part in the story than he actually did, while Vince Vaughn's undercover operative



*The Lost World: Jurassic Park's* rumble in the dinosaur jungle.

seems like the victim of a plotline that wound up on the cutting-room floor.

It will surprise no one at this point to reveal that the climax of the film involves a T-Rex loose in San Diego just like *King Kong*. Apparently Spielberg thought this idea was too much fun to leave to others, but despite a few great moments (like a gaggle of Japanese tourists fleeing in terror from the Godzilla-like predator) it's a dramatic washout. Once we leave the island the film completely loses the

critical feeling that anything might be lurking around the next tree, and becomes little more than a technically polished rendition of '50s monster-on-the-loose movies.

The film ends with some wonderful visual poetry that's almost the equal of the roaring T-Rex with that "When Dinosaurs Ruled the Earth" banner fluttering in front of it from the first film. It depicts the island as a kind of idyllic paradise with hundreds of dinosaurs living in peace and harmony (kind of like Japan's Monster Island) to the tune of John Williams's peppy *Jurassic Park* fanfare, and the final image of a pteranodon gracefully landing on a tree branch is so haunting that it somehow elevates the juvenile-sounding fanfare music into something strangely moving. It reiterates the fact that these movies are practically documentaries, independent of any need for plot or characterization: they're simply an invitation for the audience to step right up and see living dinosaurs, a desire that's been bred into every American from preschool on. It's no use pointing out that neither one of the JP films is very memorable as a movie. They're a trip to a zoo we can never really visit and on that level they more than fulfill our expectations.

**W**hat doesn't fulfill expectations is John Williams's score, his first straight action outing in many a moon. Like any self-respecting soundtrack geek I purchased the album several days before seeing the movie and was immediately struck by Williams's adventuresome, manly *Lost World* theme, which ingeniously blends the smooth, awestruck nobility of something like the composer's "Rebel Briefing" music from *Return of the Jedi* with some subtle Spanish rhythms and accents: it's like bullfighting music, but the heavy percussion, in addition to conjuring up the jungle setting, tells us the bulls in this case are dinosaurs (think Jerome Moross's *Valley of Gwangi*). The theme plays itself out in "Malcolm's Journey" as the Jeff Goldblum char-

Williams's textural effects are drowned out by rain, dino-roars, machinery, and people screaming. The one exception is "The Raptors Arrive" which features some great Calypso percussion over brass, as if the velociraptors were some malicious street gang from *West Side Story*.

One thing that really rankled me in this cue and one or two others was Williams's employment of the panicky horn fanfare from *Nixon* (the one you hear in all the commercials for the Oliver Stone film). This is something any other composer would be roundly pilloried for. Much is made of the fact that John Williams maintains his high standards of quality by only picking a few choice projects a year to work on, and in most cases I have to believe he's given much more time than most composers would to complete a score. Is it too much to ask that Williams not repeat such a recently used and familiar-sounding motif? The raptor music seems to be repeated intact at least twice, and the midsection of this CD (MCAD-11628, 14 tracks, 68:58) is incredibly draggy considering the composer and subject matter. It's all atmosphere with no structure, and even the skillful dissonant effects all sound the same after a while. Tellingly, the lone exception is "The Stegosaurus" which plays very late in the album sequence, but which was written for the first "big" dinosaur scene in the movie. It successfully characterizes the armored dinosaurs both as awe-inspiring beasts of great size and power with gradually building, smooth horn and low string chords based on the "Lost World" melody, and as dangerous, instinctive threats with a mechanistic, rapid-fire rhythm done with chopping strings as the dinosaurs try to attack Julianne Moore with their spiky tails. It's a hint of the fun Williams might have been able to have with this score had the sound mix and the chaotic nature of many of the action sequences not swamped his efforts. The following cue in the movie is "The Hunt" and after that Williams all but tosses away his baton and lets the sound effects crew take over.

pursuing human beings in a confined setting, and the spectacular final shot of the T-Rex in the middle of the ruined atrium made for a thrilling velocity and complexity, perfectly capped off by the final brass fanfare (which now finds its way into the tail-end of *The Lost World's* end credit music). *The Lost World's* climax features the T-Rex lumbering around some prosaic locations (gas stations, suburban housing and strip malls), which leads to lumbering music, occasionally interspersed with panicky brass that calls to mind an L.A. traffic jam more than anything else. It's barely audible in the film, although there is one great moment when Williams builds a tension-filled version of the *Jurassic Park* fanfare during a sweeping helicopter shot of a stadium designed to house dinosaurs on the mainland.

Williams's score seems to have been subject to a lot of cue-switching similar to what happened at a couple of junctures in *Jurassic Park*: most notable is the elimination of the album's "Ludlow's Demise" and the replacement of that cue by a statement of the adventuresome "Lost World" theme, which plays inspiringly as the villain is hobbled by the T-Rex adult and fed to its young like a hamster to a pet snake. There's a strange sense of giddy fun to the deaths in Spielberg's action thrillers (*Jaws* being the one exception to the rule), but in the film Ludlow never makes for the sort of hissable villain you'd enjoy seeing served up as a buffet to some slavering reptile; Williams's original music was a pounding, ugly horror cue and that would have been far more effective than soft-pedaling the issue with ironic good humor.

**I**t's telling that far more people on the Internet griped about this album's 3-D cardboard packaging than talked about the music. Its opening tracks are memorable, but as a character in the great *Waiting for Guffman* says: "Those songs are pretty catchy... almost in an annoying sense, actually. I can't quite get them out of my head..." I've had "The Hunt"

*The Lost World* is simply an invitation for the audience to see living dinosaurs. Its final image of a pteranodon gracefully landing on a tree branch is so haunting that it elevates John Williams's juvenile-sounding fanfare music into something strangely moving.

acter boards a freighter to the island (Kong! Kong! Kong!) and climaxes in "The Hunt" with an even more testosterone-pumped rendition of the theme, pulsing rhythms and extended horn counterpoints.

The rest of the album features Williams at his most dissonant, often conjuring up pleasant memories of *Close Encounters* with its extended, tautly pulled string chords and rumbling low woodwinds and double basses. It's creepy and atmospheric... and a write-off in the film once "The Hunt" sequence is over. Almost all of

The lengthy climactic cue, "Visitor in San Diego" is another disappointment, built from repeating statements of a busy, anxious theme of low brass and strings. I don't know that Williams can be blamed for the ineffectiveness of this music, both in the film and on the album. The sequence which it underscores is a sort of meandering general mayhem scene without the sort of clearly defined goal that can be successfully juiced up by music; the first film's "T-Rex Rescue and Finale" reached a satisfying resolution because the quickness of the film's raptors,

stuck in my head for over a week now, but since it's basically just one theme repeated over and over the experience is not that pleasant. Once "The Hunt" is over, so is the album... but you still have close to an hour of listening left to do. (However, about the packaging... film music fans are notoriously protective of their CDs, and with around 12 breakable cardboard parts, it's easy to see why they would be horrified by this package. Shipping the CD in a block of ice might have been more permanent.)

As we all know John Williams is teetering on



the verge of re-entering the '70s world of outer-space spectacle with the new *Star Wars* films. *The Lost World* is both promising and discouraging in this respect. It's clear Williams hasn't lost touch with the sense of broad adventure necessary to score these kinds of films, but it remains to be seen whether he will be able to recreate the spectacular action set-pieces of *Star Wars* or *Empire* based on what he's contributed to *The Lost World*: much of the action pieces here follow the current Jerry Goldsmith mold of laying down a basic rhythm track and letting the tempos play unmodified until the cue ends. Then all you have to do is start repeating those melodies, dude!

**S**cience fiction can be pretty adolescent subject matter. At least three top directors have developed mega-budget science fiction films on stories they came up with as teenagers. First Steven Spielberg made *Close Encounters of the Third Kind*, an extension of his high school film *Firelight*. Then James Cameron began his current habit of making outrageously overbudgeted spectacles with *The Abyss*, which was essentially *Close Encounters* underwater, and also based on an idea he'd come up with in high school.

Now Luc Besson has gotten all his pals from the Paris runways together and made the visually dazzling, highly promoted, very expensive, very, very French film **The Fifth Element**, from a story Besson came up with during his teenaged years in an abbey or something. Besson kept the plot of this movie so secret that he wouldn't even tell the movie's distributors what it was about, but he needn't have bothered. Although it has a couple of neat ideas, *The Fifth Element's* plot and visual elements are a jumble of recycled tropes from *StarGate*, *Heavy Metal's* "Harry Canyon" segment, *Judge Dredd*, *Blade Runner*, *2010*, *Dune*, *The Abyss*, *Star Trek*, and another strange SF film from a Frenchman, Roger Vadim's 1968 *Barbarella*.

Besson claimed in pre-release interviews that the film's subject matter touches on the same themes as *Star Wars*. What he means is it's about good and evil. But where *Star Wars* put that grand material into a context that let us experience it through characters we can identify with, *The Fifth Element's* lone nod to audience identification is the participation of \$15 million Everyman Bruce Willis, as a cab driver of the 23rd century who has a mysterious, indestructible girl played by waifish Milla Jovovich literally fall through the roof of his flying yellow taxicab.

Jovovich is Leeloo, and she is the Fifth Element, a super-powerful being who is required to combine with the ancient elements of wind, earth, fire and water in order to head off an ancient, life-destroying Evil headed for Earth. Now that's a cool idea, except for the part about the ancient, life-destroying Evil

we've seen head for Earth in about a dozen movies (including three *Star Trek* features). Besson even has the gall to include the insufferable scene from *2010* and *The Abyss* in which superior aliens view clips of WWII and atom-bomb explosions and decide mankind deserves to be snuffed. I want to personally thank all the sensitive film directors who have pointed out to me that War Is Bad.

It's perhaps to Besson's credit that he plays much of *The Fifth Element* as a comedy, and a particularly Jerry Lewis-like one at that. In fact, judging by Chris Tucker's phenomenally annoying performance as a Prince-like media diva, I predict that the next American comic icon to be enshrined by the French will be that Urkel kid from *Family Matters*.

What the film lacks in story sense it more than makes up for visually. It's a rare picture these days that creates a completely realized future world (instead of spending its opening five minutes in the future and then flinging its characters back through time to a present-day shopping mall), and *The Fifth Element* is one of the most imaginative and dense science-fiction universes in recent memory, from its brilliantly kitschy costumes to its dizzying depiction of three-dimensional traffic in 23rd century New York City. The film's benevolent aliens look like spiky, walking copper pocket watches with little duck heads, and the presentation of a future luxury liner floating over the oceans of another planet is a true SF-movie original. *The Fifth Element* is worth seeing for its 23rd century automobiles alone. But the film's gun battles and Death-Star-style explosions, however technically adept, reduce its originality level considerably.

**Eric Serra's** score is pretty much what you'd expect from the composer of *GoldenEye*, but I'd rather see this sort of mix of techno-industrial funk and sinuous Easternism than yet another overbearing attempt to redo *Star Wars*. Serra's music accentuates the exotic feel of the film and it certainly fits in with the campy drag-show atmosphere that Besson often allows to swamp his efforts. Much less effective is Serra's reinforcement of every cutesy-poo pratfall with mincing pizzicato wackiness (not on the album, Virgin 7243 8 44203 2, 26 tracks, 62:54) that makes you want to pinch the film's cheeks, it's so damned adorable. Equally annoying is his underscoring of the film's romantic moments between Willis and Jovovich, which come out of nowhere. Besson can't stick

with any set of characters long enough for the audience to give a damn, so when Serra starts with some heart-fluttering little chimes and piano for lovey-dovey stuff between the two leads, the effect is revoltingly smarmy.

I certainly wouldn't buy *The Fifth Element's* soundtrack album, and I wouldn't want every science-fiction film scored this way, but Serra's score works for this movie. As for the film, I sus-



Milla Jovovich and Bruce Willis in *The Fifth Element*.

pect this will wind up much like David Lynch's *Dune* (itself kind of an Italian *Star Wars*, with its Renaissance imagery), as a movie that's always watchable for its art direction and special effects, but other than visually it hardly expands the horizons of science fiction beyond the comic-book shoot-'em-ups to which American audiences have become accustomed.

**I** caught up with **Austin Powers: International Man of Mystery** a few weeks after it had finished its pre-*Lost World* stint as America's Favorite Movie, and I was prepared to bliss out on nostalgia as the culture of my childhood was ransacked for Mike Myers's uses. But *Austin Powers* has some of the problems that buried *Mars Attacks!*: it's a perfectly tuned concept that manages to miss the incredibly large comic targets it sets up.

Myers himself is awfully funny through a lot of the film, particularly as the Blofeld-esque Dr. Evil. When he's berated by his deadbeat teenaged son for not just shooting Austin Powers and his gorgeous female sidekick in the head, instead of lowering them into a pool of deadly laser-equipped sea bass, Evil is perplexed. "I'm just going to leave them in the room with the deadly danger alone and assume that everything went according to plan... What? What?" Unlike people like Billy Crystal, Myers is more than willing to make himself the grotesque butt of his own movie's jokes, and I respect him for that. Besides, any movie that presents me with both Mimi Rogers and Elizabeth Hurley in black leather jumpsuits can't be all bad. Hurley has been pounced on by some critics for being dull, but for those critics



I have this chilling phrase: Julia Ormond. Just imagine the cold shower that that British android would have dumped on this film. Hurley struck me as having just the right mix of twinkly-eyed enthusiasm and exasperation at Myers's antics. Sadly, the pop culture icons of the '60s (Robert Wagner among them) are just paraded on-stage with the assumption that their mere appearance will produce laughs.



Two aspects of the movie are more than successful: the loving recreation of sets from numerous James Bond movies, primarily *Thunderball*, *Diamonds Are Forever*, and *The Man with the Golden Gun*, as well as *Dr. Strangelove* and a couple of Matt Helm movies; and **George S. Clinton's** dead-on takeoff of the old James Bond scores, chiefly *Thunderball*. Clinton's action music deals lovingly with both Barry's syncopated percussion and brassy accents and the pop/rock riffs of Jerry Goldsmith's *Flint* scores, but what is truly perfect is the composer's set-ups of dialogue scenes, particularly of Dr. Evil's SPECTRE-like malevolent plottings, with Barry's slippery low flutes and brass sustains building under Myers's threats of world domination. One of the film's jokes is that all of Dr. Evil's ideas for international blackmail (tricking Prince Charles into having an affair, opening a hole in the ozone layer) have already happened, so Clinton's music keeps having to back up and build to its threatening climax over and over again.

It's a little sad that the only kinds of movies that can have scores that are this much fun these days are spoofs in which the music is part of the joke. Still, Clinton clearly had the time, the money and the orchestra to do this right; he is represented by a 4:48 suite on the album (Hollywood HR-62112-2, 17 tracks, 57:32). For an equally adept and somewhat sneakier approach to the same material, check out Jay Chattaway's score to the *Deep Space Nine* "Our Man Bashir" episode.

**P**atrick Doyle's *Donnie Brasco* score, finally released by Varèse Sarabande (VSD-5834, 19 tracks, 37:06) makes for an interesting companion piece to his earlier Al Pacino gangster melodrama *Carlito's Way*. Doyle approached *Carlito's Way* largely as a love story, with a trembling, beautiful requiem-

type melody that doubled as a love theme for Pacino's relationship with the Penelope Anne Miller character, and for his own doomed nobility as a gangland player who lets his loyalty destroy him. *Donnie Brasco* deals with similar themes, but here the love relationship is between two men, Pacino as a low-level gangster yearning for a shot at the big time and Johnny Depp as an undercover cop who insinuates himself with



between two men has to be in the macho world of cops and robbers.

*Donnie Brasco* consequently plays out in a less graspable mien, with suggestions of a depressive low flute melody (which put me in mind of another gangland score, Ennio Morricone's *State of Grace*) and an evasive, extended string line sometimes taken up by woodwinds or brass. It's a somber effort in keeping with the film's dark subject matter, alternating between delicate illustrations of the relationship between Depp and Pacino and pulsing suspense cues that play as the two maneuver through the minefield of gangland turf. The bleak mood is broken up intermittently by brighter moments, most notably the friendly, busy energy of "Mickey Mantle Arrives," but overall the score proceeds inevitably towards operatic tragedy in "Donnie's Taken Out" and "The Real Donnie."

The gangster film is actually a perfect corollary to Doyle's Shakespeare efforts for Kenneth Branagh, since both deal with epic emotions and betrayals that can support these kinds of full-blooded scores. *Donnie Brasco's* lack of an immediately graspable Big Theme may put listeners off, but it's very much in keeping with the composer's style and should grow on you, particularly if you've seen the film. By the way, *Donnie Brasco* and *Carlito's Way* are similar in that both have score albums on Varèse Sarabande not to be confused with song albums on other labels (although Hollywood Records' *Donnie* CD does have one Doyle cut).

I now reveal my ignorance of current classical music trends by admitting I've never heard of composer **Jan A.P. Kaczmarek**, who wrote the score to the movie *Bliss* (Varèse Sarabande VSD-5836, 21 tracks, 52:55). Kaczmarek is on loan from Sony Classical and is evidently a composer of some note. Judging by the photography in evidence on the *Bliss* CD packaging,

ates himself with Pacino's character and winds up respecting the man he must inevitably see ruined. While the *Carlito's Way* score could deal overtly with love in its deeply felt lyrical melody, Doyle's work on *Donnie Brasco* is as sublimated in its emotions as the affection

the movie is some kind of drama with a heavy dose of sex (the cover photo looks like something from the portfolio of Robert Mapplethorpe) involving Craig Sheffer, Sheryl Lee and Terence Stamp. Kaczmarek's score is a lengthy and entertaining work with a lot of classical development, emphasizing strings, piano and choir in a work that sometimes recalls Michael Nyman, but with less minimalistic tendencies. There's a steady rhythmic pulse and a lot of energy running through these pieces that makes this a good bet for something that will appeal to normal human beings as well as soundtrack fans. Kaczmarek wrote the music for *Total Eclipse* and has done a lot of work both for the concert hall and the theater, which explains why someone of my puerile tastes has never heard of him. Despite that (or perhaps because of it), this is one of the better soundtrack albums I've heard this year.

**F**or a more conventional approach to scoring wacky comedies, check out **Andrew Gross's** music to *8 Heads in a Duffel Bag* (Varèse Sarabande VSD-5835, 25 tracks, 32:29), your first of two chances this spring to enjoy Joe Pesci beating people up and destroying things (the second is *Gone Fishin'*). Gross's score is kind of a throwback, with energetic takeoffs of a tango (for its opening and closing credits), polkas and other ethnic pastiches along with rock/jazz/lounge riffs to supply the crisp pacing that was evidently lacking in this long-since-tanked comedy. Gross does an admirable job of avoiding the inevitable task of having to ape Danny Elfman's *Pee Wee's Big Adventure* score, which sooner or later turns up in every madcap comedy or trailer. Gross doesn't fall prey to this trap until very late in the score, but sure enough, some standard Elfman riffs begin to emerge in the final action cues. I will say this, however: Gross's writing around this evident temp-track groove is a lot more skilled and well-constructed than some. The problem is that comedy scores that simply try to recreate the zany atmosphere (and ethnic underpinnings) of their films usually do not dwell that long in the memory; the reason I can still get a kick out of *Pee Wee's Big Adventure* and *Back to School* is that Elfman came up with a unified (and in their way, original) musical concept to those scores that's almost irrespective of the fact that they're comedies. Elfman scored the point of view of his central characters (near-psychotic enthusiasm in *Pee Wee's* case, and irrepressible optimism in the case of the Rodney Dangerfield character in *Back to School*), while something like *8 Heads in a Duffel Bag* takes a different approach to every overblown piece of comic shtick. •

*Jeff Bond is a regular columnist for Sci-Fi Universe, for which he is cruelly forced to review bad direct-to-video movies.*

## The Music of Austin Powers

**A**ustin Powers: International Man of Mystery was a spring hit due to its diverting humor and Mike Myers characters. But beneath the general silliness were specific '60s references in the sets, costumes, editing, and the dead-on score by George S. Clinton. Clinton reproduced the disparate styles of John Barry, Jerry Goldsmith and Henry Mancini with uncanny accuracy and made them flow into a part-Bond, part rest-of-'60s trip—not an easy feat when you consider just how different the Barry/Bond scores were from the spy imitators they spawned.

"I definitely researched it," says Clinton, a veteran of such films as *American Ninja*, *Platoon*, *Soldier*, the successful *Mortal Kombat* series-to-be, and Zalman King's late-night soft-core *Red Shoe Diaries*. "I watched a whole lot of Bond movies; I watched *In Like Flint*, because that music is so unique. I watched some of the Mancini stuff; I really like his score to *Experiment in Terror* (1962). That's a cool score and you don't hear people playing it a lot."

For the Bond homages, Clinton recreated John Barry's classic instrumentation—citing Barry's recent interview in *Film Score Monthly* (#75, November 1996) as a helpful starting point. "I enjoyed your article about John Barry," he says. "He was talking about the big sound, the wall of steel sound and the echo on it, which according to this article was just how that stage [in London] happened to sound. At the old stage at Warner Bros. [in Burbank], where we

Powers' Dr. Evil—holding-court

scenes. (Note the construction of the theme, which recollects *Thunderball*'s introductory chords, and the use of chromatic strings for suspense.) For the bold, brassy parts he had five trombones and a tuba for his low end, and for the creepy woodwind passages he used "two alto flutes and sometimes bass flute, playing in unison, with the vibes in the background and sometimes harp."

For the more *Flint*/goofy-spy-fad parts, Clinton managed to integrate upbeat rhythm section and electric organ à la Mancini's *The Party*—which Barry rarely did in his Bond scores, favoring a more sustained, slow-tempo, brass-and-string sound. "Finding a way to combine those two things was a lot of fun," he notes. The love theme, meanwhile, was Mancini all the way, and Clinton's music contractors, Patti Zimmitti and Debbie Datz-Pyle at the Music Team, helped by hiring musicians who had played for Henry Mancini, such as Chuck Domanico on bass and Mike Lang on keyboards, to lend that "Mancini-esque" touch.

**C**linton took his lead from the filmmakers, Mike Myers and director Jay Roach, who peppered the picture with references from top-to-bottom. Just about everything that might seem like random foolishness is really a dig at something specific: Bond dialogue (the "men come first" hot tub scene in *You Only Live Twice*, the "Plenty O'Toole" meeting at the casino table in *Diamonds Are Forever*), *Blow-Up*'s

people off and paying homage to the genre, and to the people who were so good at it. To have it sound Bond-like but not to be specifically ripping off John Barry, and to have it sound 'Pink Panther' but not to have it specifically ripping off Henry Mancini, was a real challenge."



Mike Myers and Elizabeth Hurley in *Austin Powers*.

Clinton relates that Myers and director Jay Roach were very specific with their temporary score. "They had John Barry in places and Mancini in places, and when I came aboard the challenge was to make them forget about that music and come up with something that they would like better. I certainly used the energy and sometimes the tempos of the music they had chosen. In general, I was pretty much able to use the style I wanted to use, where I wanted to use it. It was a really nice collaboration; they were genuinely into it and that was a lot of fun."

The *Austin Powers* CD features a four-and-a-half-minute "Shag-adelic 'Austin Powers' Score Medley" ("I

James Taylor Quartet.

And yes, the album includes "Soul Bossa Nova," the completely insane Quincy Jones recording which forms the basis of the freeze-framing dance through the streets of '60s London during the main titles. Notes Clinton, "It would be real hard to record a

piece that sounds like that now. I was really glad they went for things that worked with the film, that they had the budget to go after it. John Haulihan, the music supervisor, had a lot of good input."

There have been many James Bond music imitations over the years, most of them sounding like '70s TV commercials. For once, someone has gotten it right: Clinton's take on this music in many ways follows Barry's original philosophy, playing it straight instead of as camp.

"I'm really happy for Mike Myers and Jay, they're really great people to work with," says Clinton of the film's success. "Really knowledgeable—

**"There's a fine line between ripping people off and paying homage. To have it sound Bond-like, but not to be specifically ripping off John Barry, was a real challenge."**

recorded the bulk of the score, the sound is different, but it has a very specific, almost retro quality too. You walk in there and you feel the history. It has an older console and it was fun using that, and having that be part of the score—the way it sounded and how it recorded there."

Clinton's impression of Barry's Bond sound was remarkably accurate. The one score he studied in particular was *Thunderball*, the film which inspired most of *Austin*

photo montages, Diana Rigg's black-vinyl *Avengers* jumpsuit, the *Laugh-In* musical interludes, Burt Bacharach's songs ("The Look of Love" from *Casino Royale*), and more. Even Austin's beeper sound was from *In Like Flint*, although weirdly altered to avoid paying a royalty.

"You've got to be real careful in doing it," Clinton qualifies about his score. "The challenge in working in a period piece or genre piece like this is there's a fine line between ripping

had to fight for that"), which may not seem like much, but actually encompasses all of the score's major building blocks—from the Bond-ish Dr. Evil music to the *Flint*-ish chase music and Mancini-styled love theme. The rest of the album combines actual '60s songs (such as "Incense and Peppermints" by Strawberry Alarm Clock) with retro-styled pieces by contemporary bands, including the instrumental "Austin's Theme" written by Clinton and performed by The

able—I mean Myers is like an encyclopedia. On the one hand *Austin Powers* is a parody and on the other hand it's an homage to that style. It was fun to do that musically, too."

For those wondering, the George S. Clinton of *Austin Powers* is not the George Clinton of P-Funk. And yes, it is true that Myers's Dr. Evil character is an impression of Lorne Michaels, executive producer of *Saturday Night Live*. ("Throw me a frickin' bone here, people.")

—Lukas Kendall



# The Future Is Here: Cherry \$2000!

Our friendly country doctor reports on the changing soundtrack secondary market—with some astounding news of what can happen when worlds collide.

by ROBERT L. SMITH

If you still believe *Blood In, Blood Out*, *Cocoon*, *Octopussy* or the Goldsmith SPFM disc are the top-selling CDs on the secondary market—think again! Earlier this year there was a confirmed sale of Basil Poledouris's *Cherry 2000* Varèse Sarabande CD Club issue for \$2500! This is undoubtedly the highest amount ever paid for a soundtrack CD. And, it is probably the highest price paid to date for any CD in any category.

Demand has been skyrocketing for this disc over the past year. *Cherry 2000* was issued in 1989 as the first Varèse Sarabande CD Club disc. It is by no means rare as 1500 copies were pressed and it was readily available for several months. Taking into account there are probably 2000 hard-core soundtrack collectors worldwide, there may be at least 500 individuals in search of a copy. At least one felt it was worth an extraordinary amount of money.

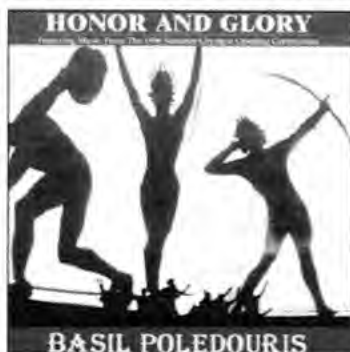
## Promo Fever

At one time it was easy to keep up with all the promotional issues. But, I must confess that every month there seems to be another four or five popping up in the cottage-industry ads here in FSM. Many of these are by little-known composers and virtually impossible to get. Frustration levels among collectors are run-

ning very high these days. This "promo fever" can almost be classified as a disease (a destructive tendency or state of affairs).



Two of the most in-demand CDs today happen to be by Basil Poledouris: his limited-edition *Cherry 2000* from Varèse Sarabande's CD Club, and his recent promo *Honor and Glory*.



The most in-demand promo at present is Basil Poledouris's *Honor and Glory* sampler. This disc contains excerpts from several unreleased scores (including *Big Wednesday* and

*Amerika*) as well as music composed for last summer's Olympic games and other familiar material from his previous scores. In general, it is a superb representation of his film music work. In my opinion, Basil Poledouris is one of the only Hollywood composers who can write a memorable melody these days. *Lonesome Dove*, alone, is perhaps the finest score ever written for American television.

John Ottman's terrific score to *The Cable Guy* enjoyed its 15 minutes of fame as collectors scrambled for a copy. Prices of up to \$300 were noted before several copies found their way to mail-order outlets. The score deserved an official release at the time of the high-profile film.

## Market Crash?

Two excellent discs collectors may have overlooked are Christopher Stone's *American Revolution* and *Civil War Journal*. These are not exactly promos but were limited in quantity and available solely from A&E Home Video as part of the video set. The discs weave period music with original orchestral score to outstanding results for the documentary format.

For many discs, the secondary CD market seems to be saturated. This is a direct result of the numerous individuals and dealers in the market with product to sell. Top discs have leveled off in value this year as the few available copies settle into collectors' hands. *Cocoon*, for instance, dropped in value even before the announcement of a reissue and is readily available for well under \$200. Dealers and collectors report that discs are moving

slower and for less money than one year ago.

The soundtrack LP secondary market is also undergoing dramatic change as many longtime collectors bail out. Many lifetime collections have been dumped on the market for sale at bargain prices. High-ticket warhorses such as *The Lost Continent* and *Alexander the Great* are now available for well under \$100. European and Japanese collectors continue to generate most of the demand and interest in the domestic soundtrack titles on vinyl.

Many of today's soundtrack collectors have

never owned a turntable or LP and have no interest in this format. As time passes, there are fewer and fewer vinyl collectors. It is likely the soundtrack LP market may take its last gasp before the end of the century. Commercial soundtrack albums have been available now for just over 50 years, spanning a half-century from 78 rpm to compact discs.

## Osborne Price Guide

Jerry Osborne's second-edition soundtrack price guide is out. It is clearly the most complete reference work to date for soundtracks on LP. The guide has been completely revised in content and prices and has over 11,000 listings, running 860 pages! Many previously unpublished cover photos are included throughout.

Prices for soundtrack LPs have dropped across the board in this edition. Pricing is inconsistent for the most part but the reference value alone is worth the price of \$18. If you have any interest in soundtrack LPs or what exists but is not available on CD, please consider purchase of this excellent book. (Call 360-385-1200 to order; see Osborne's ad this issue, p. 16, for more information. -LK) A full review will follow next time.

## Help!

Those of us who still collect soundtrack LPs (sometimes it seems all ten of us) occasionally are in need of information to document certain releases. If anyone can confirm the existence of an original 1958 Living Stereo issue of *Peyton Place* (LSO-1042), please write or send a photocopy of the cover. This has been listed in guides for several years now but the existence of such appears to be questionable. *Peyton Place* was issued in stereo in 1965 and clearly marked with an "RE" (revised) stamp on the front and back covers. An original Living Stereo copy could exist as similar RCA titles of the period did have a legitimate stereo release (*Raintree County*, *Sayonara*).

Occasionally an unknown and unlisted soundtrack surfaces. Recently I obtained a copy of *Meet Mr. Lincoln* by Robert Russell Bennett. This LP contains the complete score to the NBC Project XX television production and is a custom RCA pressing for the Lincoln National Life Insurance Company. Other LPs in this series may include *End of the Trail*, *The Great War*, *Life in the Thirties* and *Mark Twain's America*.

## Send Your Input...

Please write with any information to: Robert Smith, 330 North Wyckles Road, Decatur IL 62522. Any questions about collectible CDs or LPs are welcome, as are suggestions for topics in this column. And, if you still collect soundtracks on the LP format, we need to hear from you! The amount of material devoted to LPs depends directly on the interest of the readership—write now.

# Fahrenheit 451 Dept.

**Volume One, 1993-96**  
Issues are 24 pages unless noted. Most 1993 editions are now xeroxes only.

**#30/31, February/March 1993, 64 pages**

Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.

**#32, April 1993, 16 pages**

Temp-tracking *Matinee*, SPFM 1993 Conference Report, angry *Star Trek* music editorial.

**#33, May 1993, 12 pages**

Book reviews, articles on classical/film connection.

**#34, June 1993, 16 pages**

Goldsmith SPFM award dinner report; orchestrators & what they do, *Last in Space*, recycled Herrmann; review spotlights on Christopher Young, *Pinocchio*, Bruce Lee film scores.

**#35, July 1993, 16 pages**

Tribute to David Kraft; John Beal Part 1; scores vs. songs, Herrmann Christmas operas, Film Composers Dictionary.

**#36/37, August/September 1993, 40 pages**

Elmer Bernstein, Bob Townson (Varèse), Richard Kraft and Nick Redman Part 1, John Beal Part 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

**#38, October 1993, 16 pages**

John Debney (*SeaQuest DSV*), Richard Kraft and Nick Redman Part 2.

**#39, Nov. 1993, 16 pages**

Richard Kraft and Nick Redman Part 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* review spotlights.

**#40, Dec. 1993, 16 pages**

Richard Kraft and Nick Redman Part 4; Re-recording *The Magnificent Seven* for Koch.

**#41/42/43, January/Feb./March 1994, 48 pages**

Elliot Goldenthal, James Newton Howard, Kitaro and Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns overview; 1993 in review.

**#44, April 1994**

Joel McNeely, Basil Poledouris (*On Deadly Ground*); SPFM Morricone tribute report and photos; lots of reviews.

**#45, May 1994**

Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The*

*Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.

**#46/47, June/July 1994**

Patrick Doyle, James Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; overview: Michael Nyman music for films, collectible CDs.

**#48, August 1994**

Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring film composers; classical music in films; new CAM CDs; Cinerama LPs; best-selling soundtrack CDs.

**#49, September 1994**

Hans Zimmer (*The Lion King*); Shirley Walker; Laurence Rosenthal on the Vineyard; Hans Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

**#50, October 1994**

Alan Silvestri (*Forrest Gump*); Mark Isham; sex and soundtrack sales; Lalo Schifrin in concert; Ennio Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

**#51, November 1994**

Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Wes Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek*; promos.

**#52, December 1994**

Eric Serra, Marc Shaiman Part 1, Sandy De Crescent (music contractor), Valencia Film

Music Conference, SPFM Conference Part 1, *StarGate* liner notes, Shostakovich Anonymous.

**#53/54, January/February 1995**

Marc Shaiman Part 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit and Armando Trovajoli in Valencia; Music and the Academy Awards Part 1; rumored LPs, quadraphonic LPs.

**#55/56, March/April 1995**

Basil Poledouris (*The Jungle Book*), Alan Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar and Music Part 2, Recordman's Diary, SPFM Conference Report Part 2.

**#57, May 1995**

Jerry Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, 1994 Readers Poll, *Star Trek* overview.

**#58, June 1995**

Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Part 1.

**#59/60, July/Aug. 1995, 48 pages**

Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Part 2, film music in concert pro and con.

**#61, September 1995**

Elliot Goldenthal (*Batman Forever*), Michael Kamen Part 2, Chris Lennertz

(new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

**#62, October 1995**

Danny Elfman Part 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Top Ten Most Influential Scores, Goldsmith documentary reviewed.

**#63, November 1995**

James Bond Special Issue! John Barry and James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Part 3, Davy Crockett LPs.

**#64, December 1995**

Danny Elfman Part 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Michael Kamen Part 3, re-recording *House of Frankenstein*.

**#65/66/67, January/February/March 1996, 48 pages**

Thomas Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential Composers; Phillip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

**#68, April 1996**

David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag, obituaries, *Apollo 13* promo/bootleg tips.

**#69, May 1996**

Music in *Plani 9* from *Outer Space*; John Walsh's funny movie music glossary; Herrmann and Rózsa radio programs; Irwin Allen box set review; John Bender's "Into the Dark Pool" column.

**#70, June 1996**

Mark Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's *Biggest Hits* book review.

**#71, July 1996**

David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Jeff Bond's summer movie column.

**#72, August 1996**

Ten Best Scores of '90s, Thomas Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

**#73, September 1996**

Recordman on War Film Soundtracks Part 1; Interview: David Schecter: Monstrous Movie Music; Akira Ifukube CDs Part 2, Miles Goodman obituary.

**#74, October 1996**

Action Scores in the '90s (big intelligent article); Cinemusic '96 report John Barry, Zhou Jiping; Vic Mizzy interviewed.

**#75, November 1996**

John Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Part 2, Jeff Bond's review column.

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Michael Fine: Re-recording Miklós Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's and Jeff Bond's review columns.

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